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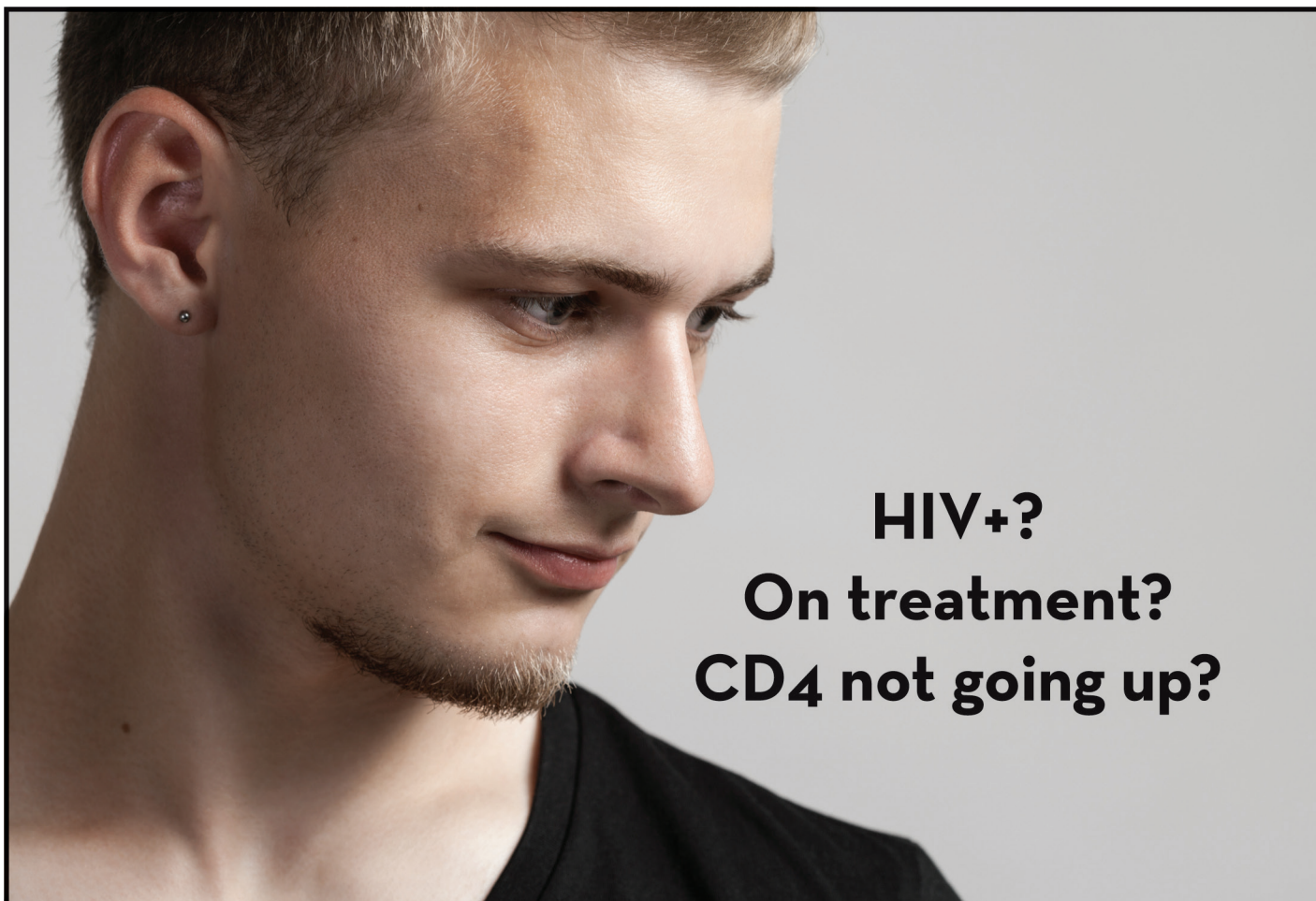


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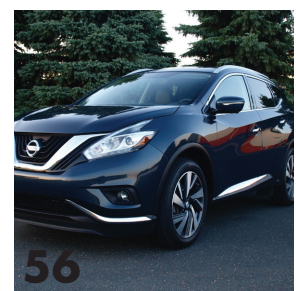
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ON THE COVER

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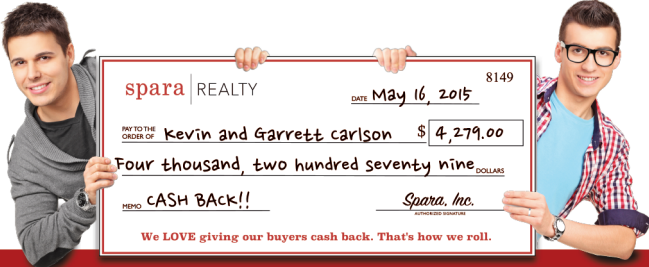
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Volume 21, Issue 529 • September 3-16, 2015

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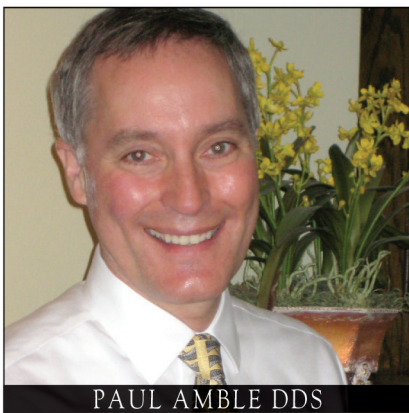
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All the World's a Stage

Apropos to this Fall Arts & Dining Issue, I had a performance experience this week. I gave an hour-and-a-half-long presentation to a group of people in the International Visitor Leadership Program sponsored by the State Department. The topic was the importance of GLBT-focused media within the greater context of human and civil rights for the GLBT community. The participants came from 24 countries with backgrounds in activism, law, health organizations, and media. It was challenging and so very wonderful.

It felt rather similar to when I would act in high school, or deliver a monologue at a speech competition or a closing argument in mock trial. Except I wasn't acting; I was myself, twenty years older. I was representing our magazine. I was talking about this community. I was giving, what I hoped, would be an objective version of the story of the human and civil rights of the rainbow community in Minnesota. I didn't know it, but I would have to delve into the history of our Civil Rights Act and give a little primer on grassroots organizing. Doorknocking. Having conversations. I would give a quick lesson on the various ways working for equality has gone — both here in Minnesota as well as in the United States — between fighting in court, at the ballot box, and in the legislature. It would be a fantastic exercise. And it would be humbling.

I asked the participants to introduce themselves, to tell me where they're from and what their role or occupation is that made this trip relevant to them. The countries that were represented are diverse: Armenia, Bangladesh, Belize, Chile, Greece, Indonesia, Ireland, Jamaica, Kenya, Lebanon, Malaysia, Namibia, Netherlands, Nigeria, Pakistan, Poland, Portugal, South Africa, Taiwan, Tanzania, Trinidad and Tobago, Turkey, Uganda, and United Kingdom.

Take a look at that list. I couldn't recall off the top of my head what the laws and conditions are for the GLBTQIA+ people in each country, but, of course, a few stood out as being potentially deadly and dangerous. After listening to their backgrounds and concerns, I revamped what I would say into four parts that I wrote on the whiteboard: Lavender, Minnesota, Media, and Activism. I had my new conceptual script and I was ready to tell the stories. As I walked through those points, it was clear that each one had distinct history that contributes to how and why we are able to do what we do both at *Lavender* and in our community and organizations.

And, when it came time for questions, it

was ever-the-more clear that we have it so good here. It's one thing to know that the United States is, with all of its problems, the land of the free and the home of the brave. Patriotism isn't always ironic or tongue-in-cheek or over-the-top as it tends to be presented. And each of those individuals that was in front of me is brave, in as diverse of ways as each person and country is different. From lands that aren't of the free, yet are still homes of the brave.

I learned much from their questions. Here is a sample of them, paraphrased:

In my country, the only gay magazine only has pictures of partying on the cover, which is giving the people the wrong picture of what it is to be gay. Do you face similar problems?

What do you do about the deaths and suicides? In Greece, we tend to focus too much on them. I worry that we glorify them.

Our publication only gets about four advertisers in each bimonthly issue in Poland. How do you get advertisers and how do you get people to not hang up on you when you call?

How do you handle all of the hate speech comments? In Portugal, we collect them and submit them as evidence.

How is your publication committed to activism?

I answered the questions with both facts and opinions. I tried to give marketing advice while also calling out how delicate things can be and validating their frustrations and fears. The question about how our publication is committed to activism was one that I ask myself often. It was posed by a lawyer from Uganda. He is someone who is currently worrying about someone from home who has disappeared or has been taken by the militia or unregulated "security apparatuses." It is odd for me to answer his question about if *Lavender* is still in activism when it's not the obvious, fight-for-life kind of activism. But, *Lavender* has stood as an example of who this community is, that it exists, and what it is capable of, in addition to getting political when it's had to. And, until every other magazine covers every one of the topics we do, we remain, by definition, an activist magazine.

The world may be a stage, but these are more than roles. They are more than actors.

They are living their history. They are the storytellers. They are the future of their countries' stories.

And I hope they get to tell victorious stories like the ones I got to tell them. Someday soon.

With you, with them, with us,

Andy ■

QUEER PEOPLE OF COLOR DANCE PARTY AT ICEHOUSE

AUGUST 15, 2015



Photo by Sophia Hantzes

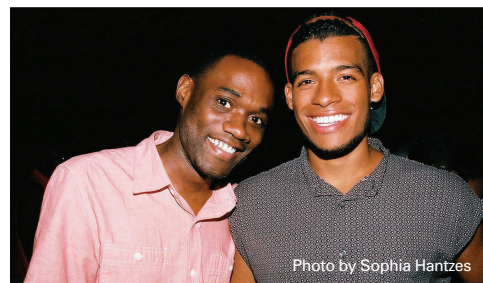


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What's Wrong With This Picture?

Sometimes a single incident neatly defines a "What's wrong with this picture?" quiz. Such a one occurred recently in Lincoln County, North Carolina, when an inclusive ecumenical event instead exploded like a trick cigar.

It had been the custom of county commissioners to begin their meetings with prayer — Christian, Protestant prayer — but this custom was ended abruptly earlier this year when a federal judge ruled, concerning nearby Rowan county, that allowing only Christian prayer violated the Constitution. That is how at this particular meeting in Lincoln County a Muslim stood to offer a prayer.

At this juncture, Chairman Carrol Mitchem stormed out of the meeting, as he had promised earlier after the Rowan decision, proclaiming, "I ain't gonna have no new religion or pray to Allah or nothing like that," adding anyone opposed to Christian prayer "can wait until we're done praying."

"Other religions, or whatever, are in the minority," he continued. "The U.S. and the Constitution were founded on Christianity... I don't believe we need to be bowing to the minorities."

Commissioner Alex Patton told the *Lincoln Times-News* he didn't

think anyone would be denied the opportunity to give the invocation because of their beliefs, but it was "simply a matter of Lincoln County having 102 churches and all 102 representing the Christian faith." Yet Patton did distance himself from Mitchem explaining, that while a Christian himself, "I do not agree with commissioner Mitchem. Our country was founded on freedom of religion. All Muslims are not bad, just as all Christians are not good." He further regretted Mitchem had "just exposed our county to potential litigation, which was needless."

And the "What's wrong with his picture?" First, that prayer should not be mixed with government; any prayer. Then, that Muslims are a "minority religion" — no, there are some 1.6 billion adherents worldwide (besides, if you're going to institute public prayer, the number of devotees is immaterial). The misconception, not Mitchem's alone, that the United States was founded on Christianity; it wasn't. Ignoring (or ignorant) that Muslims, like Christians and Jews, are "People of the Book," recognizing the God of Abraham.

Although the commissioners acknowledged none of these issues, from now on, their meetings will start with a few moments of secular silence. ■




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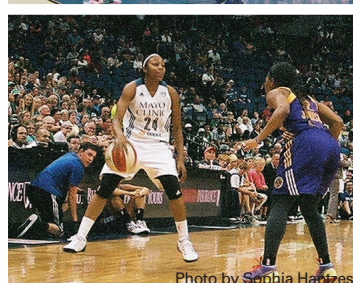
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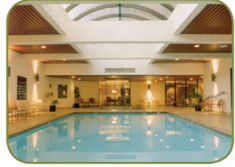

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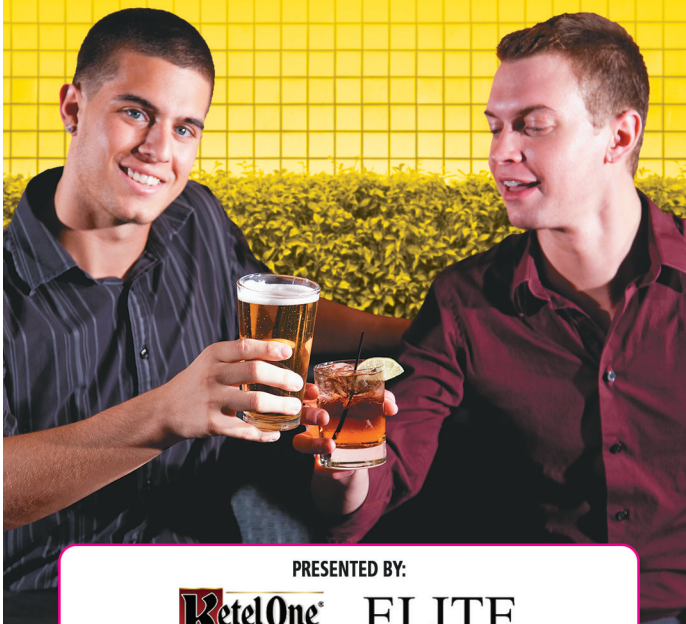
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**QUEER PEOPLE OF COLOR
PRIDE FESTIVAL**

AUGUST 16, 2015



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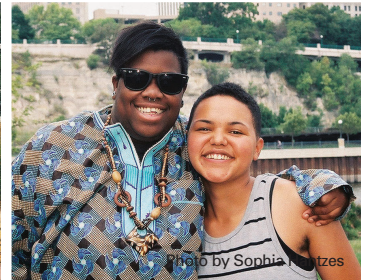


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OUR LAVENDER

ARTS & CULTURE
BY SHANE LUECK

The Kinsey Sicks

If you don't know the girls of The Kinsey Sicks, you should. And really, why don't you know our cover girls? For over 20 years, "America's Favorite Dragapella Beautyshop Quartet" has been dishing up their award-winning a cappella singing, sharp satire, and over-the-top drag, earning The Kinsey Sicks a diverse and devoted following.

The Kinsey Sicks began in 1993 as a group of friends who went to a Bette Midler concert in San Francisco dressed as the Andrews Sisters. Assuming they'd be among many drag queens, they found themselves to be the only ones. In a matter of happenstance, they were approached that night to perform at an upcoming event. Their reply — "We don't sing!" — was quickly disproved when they realized that all of them had musical backgrounds. They began singing and harmonizing that night, and the seed for The Kinsey Sicks was planted.

Since drawing a crowd at their first public performance (it was 1994...on a street corner... in San Francisco's Castro District), The Kinsey Sicks have produced and performed full-length theatrical productions around the country and have toured internationally. In 2001, the girls produced and starred in the critically acclaimed Off-Broadway hit, *Dragapella! Starring The Kinsey Sicks* at New York's legendary Studio 54. That production received a nomination for a Lucille Lortel award (the Off-Broadway Tony) as Best Musical and a Drama Desk nomination for Best Lyrics. In 2006 the girls wowed audiences once again with a much-coveted extended run at the Las Vegas Hilton. The show was ranked by critics as one of the best shows in Vegas.

But wait, there's more! The Kinsey Sicks have recorded eight albums, they have been profiled on national television, including *20/20* and *CBS Early Show with Bryant Gumbel*. If you haven't guessed, these girls are busy. Never ones to lay down on the job, The Kinsey Sicks are also the subjects of two feature films: a concert film, *I Wanna Be a Republican* and a behind-the-scenes documentary, *Almost Infamous*, chronicling the adventure of the group's extended run at the Las Vegas Hilton.

You're going to want to be sure to make it to their Twin Cities appearance at Mattie's on Main come the end of September. You don't want to miss your chance to see Winnie, Rachel, Trixie, and Trampolina do what they do best: "the most interactive dragapella musical extravaganza ever" — featuring all new songs! ■

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2015

FALL ARTS & DINING PAIRINGS

Theatre Previews by John Townsend

Restaurant Pairings by Joy Summers

Produced by Andy Lien, Shane Lueck, Linda Raines, and Mike Hnida

Akeelah and the Bee

Children's Theatre Company

www.childrenstheatre.org

Through October 11, 2015

This endearing story of a young girl of color from a tough Chicago neighborhood who goes to the National Spelling Bee directed by Charles Randolph-Wright will be going to Washington, DC's Arena Stage after its run at CTC. A searing yet heartwarming examination of the dreadful disadvantages of exceptional kids who have to navigate negative environments while pursuing their dreams.

PAIRED WITH:

La Belle Vie Lounge

www.labellevie.us

There's an old adage that kids will live up to the expectations you set for them. Set expectations for this special show with a dinner at arguably the finest of fine dining restaurants in town. The food is stunning and the Lounge setting is just casual enough not to be too intimidating. And, if your dining companion doesn't love the French-Mediterranean fare, there are some delicious house-made potato chips for snacking.

Throwback BNW:

Junk from our Trunk

Brave New Workshop

www.bravenewworkshop.com

Through October 31, 2015

The region's premiere comedy theater keeps getting better and better every show. No kidding! So it will be a treat when they resurrect some of their best material from over the past decade. The Brave New Workshop archives takes pride in offending people and in lifting the lid off all sorts of issues.

Church Basement Ladies

Plymouth Playhouse

www.plymouthplayhouse.com

Through November 15, 2015

Hard to believe, but the madcap Church Basement Ladies franchise premiered 10 years ago! Those zany gals cooking in the basement of a Lutheran church in rural Minnesota may not be heretical but there's a gentle kind of power in the lovely way the characters work their differences and bridge the generation gap.



Akeelah and the Bee. Photo by Dan Norman



Church Basement Ladies. Photo courtesy of Plymouth Playhouse



Annapurna. Photo by Dan Norman



Dancing at Lughnasa. Photo by Woodford Sisters Photography

The Pink Unicorn

www.tctwentypercent.org

September 3–5, 2015

A Christian widow in a Texas town is compelled to take sides when her daughter comes out as "gender queer" and plans to start a Gay and Straight Alliance at her high school. The school principal rejects the GSA's application and turbulent divisions happen. A reminder of how little support there is in small towns.

Annapurna

The Jungle Theater

www.jungletheater.com

September 4–October 18, 2015

Two people in one room and the power of longstanding love with Terry Hempleman and Angela Timberman. This two-hander has a woman who tracks her ex to an isolated trailer park to get to the core of their breakup 20 years earlier. He can't remember what happened. She can't forget.

Rodgers + Hammerstein's Cinderella

Orpheum Theatre

www.hennepintheatretrrust.org

September 8–13, 2015

Rodgers and Hammerstein are still the most popular composer-lyricist team in theater history. The creators of *Oklahoma!*, *Carousel*, *South Pacific*, and *The Sound of Music* also gave us this comparably brilliant stage adaptation of that

most legendary fairy tale. This current revival's contemporary approach still glistens with the same gorgeous tunes.

Elliot, A Soldier's Fugue

Park Square Theatre, Proscenium Stage

www.parksquaretheatre.org

September 11–October 4, 2015

Elliot Ortiz is forced to relate his experience as an American soldier in Iraq. He considers returning there to face life and death. His mother was a nurse in Vietnam. This is said to be a non-political exploration of the ramifications of war. Contemporary wars continue to be a rich resource for drama.

The Little Pilot

The Southern Theater

www.southerntheater.org

September 11–October 4, 2015

A new ensemble-created play based on the life and work of Antoine de Saint-Exupéry by the innovative and physically ultra-creative Sandbox Theatre. Aerial artist Evelyn Digirolamo and visual designer Kristina Fjellman lead an ensemble that relates the story of *The Little Pilot*. Timeless themes of responsibility and emotional freedom.

The Farnsworth Invention

Theatre in the Round

www.theatreintheround.org

September 11–October 4, 2015

Playwright-screenwriter Aaron Sorkin penetrates institutional cultures. *A Few Good Men* exposes military corruption. *The Social Network* actually glorifies the sexism at the root of Facebook's founding. In *The Farnsworth Invention* he muses on the invention of television. Comfortable territory for the man behind *The West Wing* and *The Newsroom*.

Dancing at Lughnasa

Yellow Tree Theatre

www.yellowtreetheatre.com

September 11–October 11, 2015

Five unmarried sisters in rural Ireland in the 1930s are challenged when their missionary brother returns from 25 years in a Ugandan leper colony. Ironically, tribal customs he has been influenced by clash with Christian values. A vivid expression of being stuck in a way of doing things over a long stretch of time.



Throwback B&W: Junk from our Trunk. Photography by Dani Werner; Graphic design by Hillary Olson

FALL ARTS & DINING PAIRINGS



Roktim: Nurture Incarnadine. Photo by V. Paul Virtucio

To Kill A Mockingbird

Guthrie Theater's Wurtele Thrust Stage

www.guthrietheater.org

September 12–October 18, 2015

Harper Lee's Pulitzer Prize-winning novel is an essential American literary work, along with *Huckleberry Finn* and *Uncle Tom's Cabin*. A black man falsely accused of raping a white woman exposes the way prejudice and violent racism go hand in hand. The first production under the steerage of Joseph Haj, the Guthrie's new artistic director.

PAIRED WITH:

Cafe Levain

www.cafelevain.com

Humble, respectful, solid, and beautifully delivered food served with the integrity that matches this classic tale.

The Velocity of Autumn

Old Log Theater

www.oldlog.com

September 12–October 24, 2015

A 79-year-old woman living alone in a Brooklyn brownstone reflects on her life and a division between her and her family about how she should live out the rest of her life. Her estranged son actually turns out to be an unlikely voice of balance in the conflict.

The Genealogy of Happenstance

Guthrie Theater's Dowling Studio

www.guthrietheater.org

September 17–20, 2015

Charismatic Allegra Lingo delves into the personal reality of a woman conceiving a child within the context of same-sex marriage. Issues regarding sperm banks, intra-uterine implementation, genealogy, and a shift in a woman's consciousness are portrayed in a revelatory performance that peers into the changing definitions of family.

Roktim: Nurture Incarnadine

The O'Shaughnessy at St. Catherine University

www.oshag.skate.edu

September 18–19, 2015

This collaboration by choreographer Ananya Chatterjea, visual artist Seitu Jones, and behavioral artist Marcus Young draws from their cultural backgrounds: Indian, African American, and Chinese. Women's traditions of cultivating and protecting the earth are central themes to this project. Visits to farms with a focus on women farmers have been central to the creative process.

Arthur Miller's All My Sons

Black Box Theater

www.btacmn.org

September 18–October 4, 2015

Arthur Miller looms for his tragic plays. He addresses greed in *All My Sons* and forces people to think long and hard about the integrity of military contractors. When a military pilot returns home from World War II he finds that his father was at the root of a scandal involving faulty airplane parts.

Prep

Pillsbury House + Theatre

www.pillsburyhouseandtheatre.org

September 18–October 18, 2015

Commissioned by Pillsbury House Theatre through a 2014 Joyce Award, *Prep* is inspired by a number of recent local events with racial overtones that have stirred up emotions and conflict. Playwright Tracey Scott Wilson's illuminating play *Buzzer* was produced at Pillsbury House and then remounted by that theater at the Guthrie's Dowling Studio. In 2014 she spent a month in the Twin Cities in communication with local citizens. The word is that *Prep* eschews political correctness and off-limits topics.




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SWEENEY TODD



Sweeney Todd.
Illustrated photo by Joe Dickie

Murder for Two

Park Square Theatre, Boss Stage

www.parksquaretheatre.org

September 18–November 1, 2015

Marcus, a small town cop, dreams of being a detective. When a major novelist is killed, with no detective nearby, he springs to utilize his sleuthing ability to make his dream come true. This miniature musical comedy mystery has vaudevillian elements, piano-playing, and the who-done-it trappings that everybody loves.

Sweeney Todd: The Demon Barber of Fleet Street

The Ritz Theater

www.theaterlatteda.com

September 23–October 25, 2015

An exiled barber returns to London to exact revenge. He goes after his enemies by opening a barber shop where he slashes their necks and his partner, Mrs. Lovett, use the bodies to fill her best-selling meat pies. Cannibalistic horror and darkly memorable tunes by Stephen Sondheim. Winner of eight Tony Awards including Best Musical.

PAIRED WITH:

The Strip Club Meat & Fish

www.domeats.com

No one is having more carnivorous fun than the crew inside this lively St. Paul restaurant.



Murder for Two. Photo by Amy Anderson



The Events. Photo courtesy of the Guthrie Theater



Always and Forever Concert. Photo by Lauren B Photography



U/G/L/Y. Photo courtesy of the Guthrie Theater

U/G/L/Y

Guthrie Theater's Dowling Studio

www.guthrietheater.org

September 24–27, 2015

Sha Cage portrays multiple characters in a lyrical presentation that draws from personal experience and pop culture. A Freestyle Theatre production with violinist Kate Pehrson and a continued collaborative relationship with director E.G. Bailey. Cage was named *Lavender's* Best Solo Actor of 2014 in Frank Theatre's *Grounded*.

Always and Forever Concert

Illusion Theater

www.illusiontheater.org

September 24–27, 2015

The inclusive Illusion Theater ends its 40th anniversary season with this acclaimed dream of a revue of tunes from the soul era arranged with music direction by Sanford Moore. Groove to the sounds of The Jackson Five, Marvin Gaye, Stevie Wonder, and Earth, Wind, and Fire.

Sarah Michelson

Walker Art Center, McGuire Theatre

www.walkerart.org

September 24–27, 2015

Sara Michelson is an esteemed experimental choreographer associated with the New York City

Players. The Walker Art Center launches their performance season with a new work that she has conceived. Michelson is a star of contemporary dance and art museums. The Walker is the best local venue for dance from outside the Twin Cities.

The Rocky Horror Picture Show

The Ames Center

www.ames-center.com

September 25–October 18, 2015

Gifted director Bradley Donaldson stages this revival of, like it or not, the seminal transvestite musical. This will also be the award-winning Chameleon Theatre Circle's 100th production and it's a company that has produced stellar musical productions. A naive young heterosexual couple, Brad and Janet, happen upon a transvestite mad scientist who is aggressively committed to change.

PAIRED WITH:

Nighthawks

www.nighthawksmpls.com

Toast the good doctor with a frankfurter of your own. There's much to love about the diner fare at Landon Schonenfeld's new Nicollet Avenue eatery, but the hot dogs are a rollicking good time in your mouth. The snappy meat tube is topped with all kinds of sexy condiments, including the riotously spicy red dragon cheddar. Oh, ROCKY!

The Jungle Book

Children's Theatre Company

www.childrenstheatre.org

September 29–December 6, 2015

The U.K.'s Greg Banks is grand master of kinetically acted children's theater and his approach to classic stories and fairy tales is truly unique. He returns to CTC where he wowed audiences with *Robin Hood* and *Pinocchio*. Now he brings us Rudyard Kipling's classic tale of a little boy adopted by loving jungle beasts.

PAIRED WITH:

Butcher & the Boar Beer Garden

www.butcherandtheboar.com

It's just the bear necessities: a great serving of sausage and humble surroundings. The comfortable year-round outdoor seating suits man and beast — or your little wild thing dining companion — just beautifully.

The Events

Guthrie Theater's McGuire Proscenium Stage

www.guthrietheater.org

September 30–November 1, 2015

Award-winning Scottish playwright David Greig's *The Events* was inspired by the 2011 mass murder of innocent Norwegian children by a right-wing Christian extremist. How does a community recover



Rodney King. Photo by Patti McGuire

and heal from such a diabolical act? How does one forgive? Can one be redeemed? A different community choir will perform at each performance.

PAIRED WITH:

The Bachelor Farmer

www.thebachelorfarmer.com

Before descending into the emotional wringer, find peace and calm in the clean flavors and delicate plating at the Nordic-influenced Bachelor Farmer.

Rodney King

Penumbra Theatre

www.penumbraetheatre.org

October 1-11, 2015

In 1991, African American taxi driver Rodney King was savagely beaten by LAPD officers after a high-speed car chase. While it was happening, someone was videotaping it unbeknownst to the cops. Roger Guenveur Smith offers an empathic one-man performance that has new relevance given today's deteriorating race relations.

Fancy Free / Who Cares?

Northrop Memorial Auditorium

www.northrop.umn.edu

October 3, 2015

Whether intentional or not, Ballet West, with its Rocky Mountain zest, brings us some of the major works sprung from timeless gay figures in dance and music. Their Northrop debut — accompanied by a full orchestra — offers work from choreographer Jerome Robbins with a score by Leonard Bernstein and a George Balanchine ballet.

PAIRED WITH:

Parella

www.parellampis.com

Chef Todd Macdonald has recently returned from his leave in New York and is now creating Northern Italian fare inside Calhoun Square. The food is elegantly rustic, beautiful, hearty, and fun.

Pioneer Suite

Nimbus Theatre

www.freshwatertheatre.com

October 3-18, 2015

It's the 1800s in Minnesota. The tales of women are expressed in short musical form. They include Martha Angle Dorsett, first woman admitted to the Minnesota Bar Association, and Margaret Housel, a Minneapolis society woman.

PAIRED WITH:

Spoonriver

www.spoonriver.com

Before celebrating local women, enjoy locavore eating at Spoonriver. The restaurant was created by Brenda Langton, who has quietly, steadily changed the Minneapolis dining landscape.

Glensheen

History Theatre

www.historytheatre.com

October 3-25, 2015

Playwright Jeffrey Hatcher and composer Chan



Pioneer Suite. Photo by Heidi M. Garrido

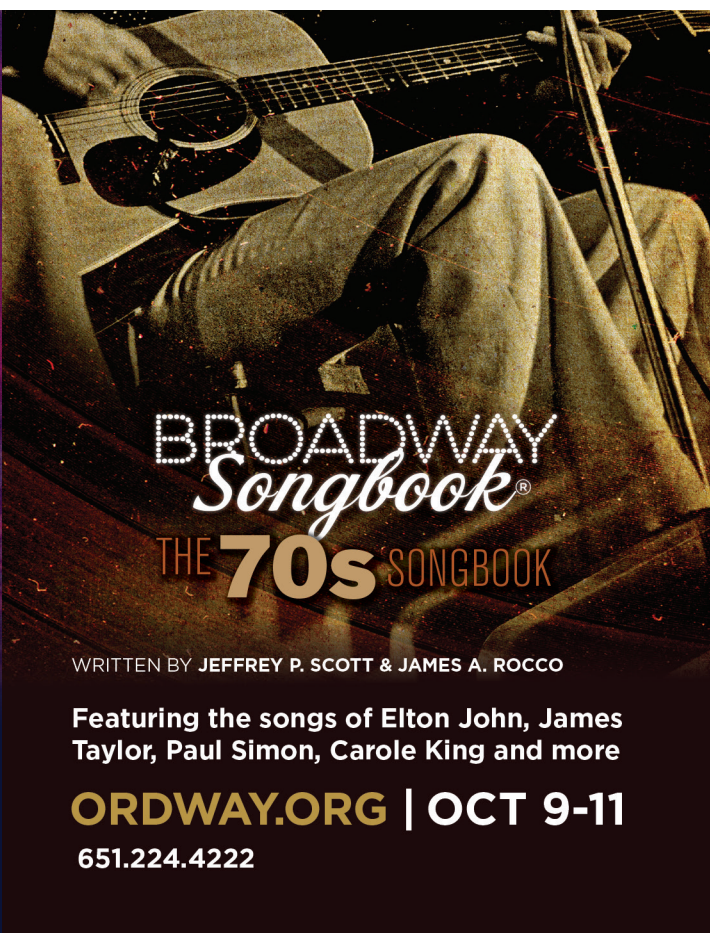


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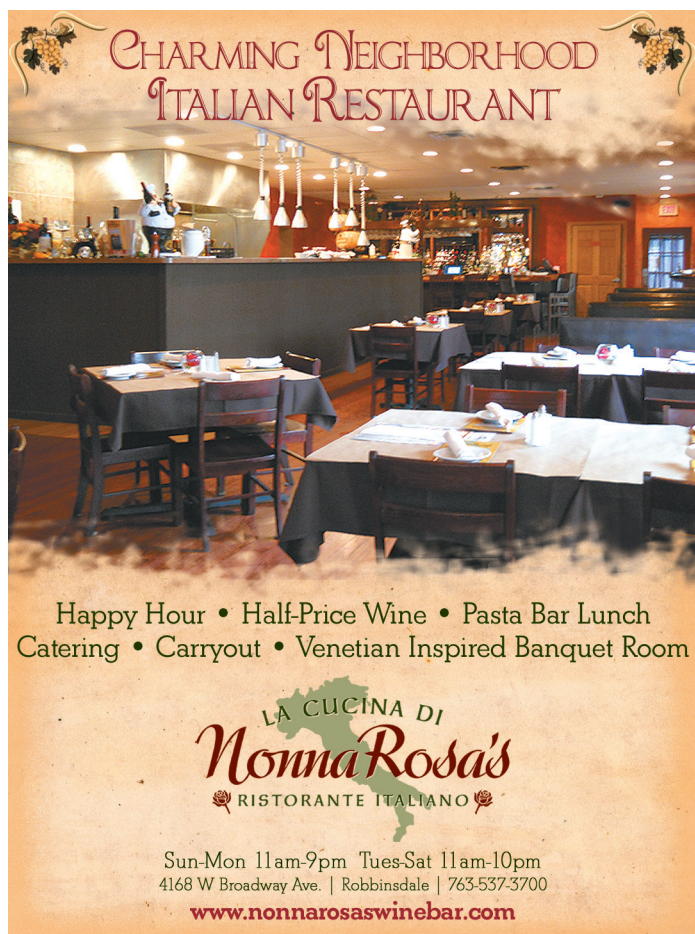
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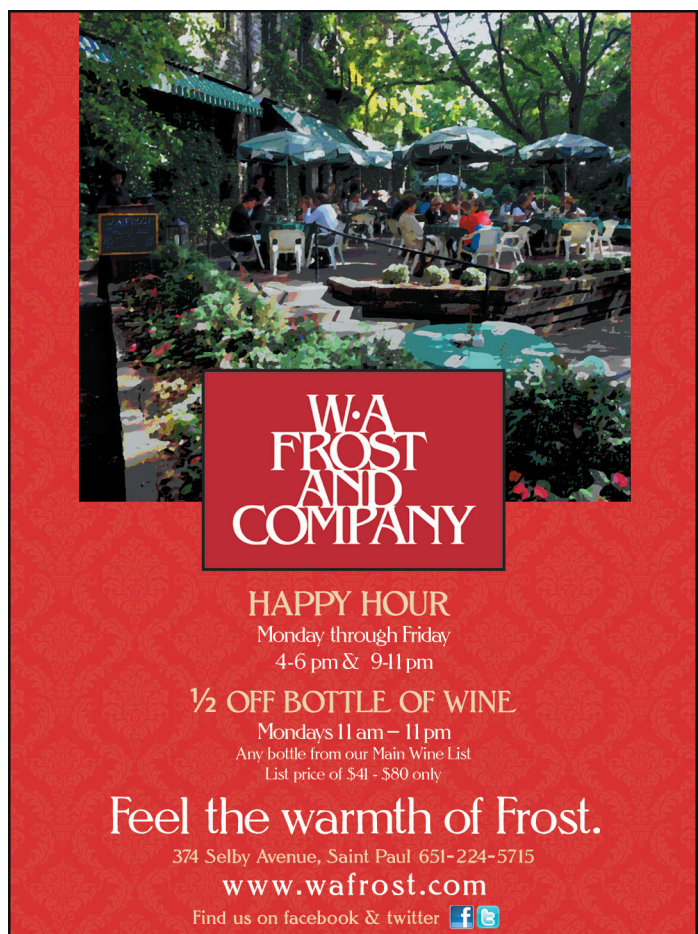


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The Little Mermaid.

Photo by Bruce Bennett, courtesy of Theatre Under The Stars

Poling take us back to 1977 when an heiress and her night nurse were found mysteriously dead in Duluth's fabled Glensheen Mansion. This tragedy for the Congdon family was headline news and remains a bizarre mystery. This musical's style has been compared to *Sweeney Todd*.

The Little Mermaid

Orpheum Theatre
www.hennepintheatretrufst.org
October 8–18, 2015

Plunge into the deep blue depths to a magical kingdom fathoms below. Sweet-singing little mermaid Ariel yearns to experience dry land in hopes of meeting the dreamy handsome Prince Eric. And he's a human to boot. Take a dip with Sebastian the crab, sea sorceress Ursula, and Triton, King of the Sea too!

The Gloaming

Walker Art Center, McGuire Theatre
www.walkerart.org
October 9, 2015

The fabled Irish folk tradition and New York's contemporary music scene mixed with African textures pierce the imagination. The virtuoso

musicians of The Gloaming have received global acclaim. They include fiddle master Martin Hayes and Iarla Ó Lionáird of Afro Celt Sound System.

Feet Don't Fail Me Now!

The O'Shaughnessy at St. Catherine University
www.oshag.skate.edu
October 9, 2015

Imagine a vaudevillian spirit and look when considering the Twin Cities' eclectic Rhythmic Circus, hopping from one genre to another with percussive dance, vibrant costumes, and an exhilarating big brass band. This group won the "Spirit of the Fringe" award at the world's seminal Fringe Fest, the Edinburgh Fringe Festival.

Wye Oak and William Brittelle: Spiritual America

Aria
www.walkerart.org
October 14, 2015

Secular spirituality may seem like a contradiction in terms but just wait until you hear electro-acoustic art songs, classical orchestration, and intense pop

sounds from Brooklyn-based composer William Brittelle. This collaboration with Baltimore-based indie rock duo Wye Oak is sure to be a mind-blowing experience.

Dean Moss

Walker Art Center, McGuire Theatre
www.walkerart.org
October 15–17, 2015

In this dense, precise, and ambitious stage critique of abolitionist legend, John Brown, acclaimed performance-maker Dean Moss muses on his complex 19th century legacy. A multidisciplinary work that integrates choreography, visual design, video, theater, and community participation.

Yeston & Kopit's Phantom

Schneider Theater
www.bta.com
October 16–November 14, 2015

The "other" *Phantom* from the Tony Award-winning team of Maury Yeston and Arthur Kopit hews closer to the original 1910 novel than the Andrew Lloyd Webber musical most audiences are aware of. A soprano and a volatile man behind the mask are at the core of an iconic story of possessive love.

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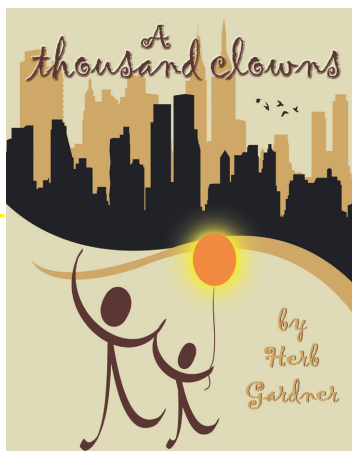
WHITE BEAR
MITSUBISHI



Pourush - The Masculine. Photo courtesy of Katha Dance Theatre



Dream'd in a Dream. Photo by David Samuel Stern



An Octoroon

Mixed Blood Theatre
www.mixedblood.com

October 16–November 15, 2015

In the 19th century, Dion Boucicault's 1859 melodrama, *The Octoroon*, was one of the century's biggest hits. It dared to look at forbidden interracial love. Playwright Branden Jacobs-Jenkins has reimagined the classic in contemporary terms that contrasts the antebellum South with America's modern racial attitudes.

A Thousand Clowns

Theatre in the Round
www.theatreintheround.org

October 16–November 8, 2015

Murray Burns loves his life after having been a gag writer for kids' television shows. He is happily raising his precocious 12-year-old nephew, Nick. Murray is also unemployed and the Bureau of Child Welfare sends social workers to investigate whether or not Murray is fit to raise his nephew.

Pourush - The Masculine

The O'Shaughnessy at St. Catherine University
www.oshag.sikate.edu

October 23–24, 2015

Katha Dance Theatre's world premiere of *Pourush - The Masculine* is about a princess who bravely explores her feminine and masculine sides. New Delhi choreographer Maitreyee Pahari and Katha Dance Theatre's Founder/Artistic Director Rita Mustaphi fuse the aggressive style of Cchau and the subtler genre, Kathak choreography.

Dream'd in a Dream

Northrop Memorial Auditorium
www.northrop.umn.edu

October 24, 2015

Seán Curran is one of the world's great dance figures. From Irish step dancing to lead dancer with Bill T. Jones/Arnie Zane Company to the original cast of STOMP, here's someone who integrates every dimension into his art. The Ustat Shakirt ensemble will play live in collaboration.

Sister Act

Chanhasen Dinner Theatre
www.chanhassentheatres.com

October 30, 2015–February 27, 2016

A clash of cultures and transformation. A wannabe diva is taken by cops to be sheltered in a convent after she witnesses a crime. While there, she ends up bonding with the sisters and they with her. Original music by eight-time Oscar-winner Alan Menken (*Beauty and the Beast*, *Little Shop of Horrors*, *Newsies*).



Sister Act. Photo by Erin Smith



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The Wizard of Oz.
Photo by Dan Norman

The Wizard of Oz

Children's Theatre Company

www.childrenstheatre.org

November 3, 2015–January 3, 2016

Get this! CTC will stage the Royal Shakespeare Company's version of L. Frank Baum's magical tale of Dorothy, Toto, and the Wizard! There's something about Brits latching on to a classic American story that brings about its own magic. This is surely one of the holiday season's special treats.

Geoff Sobelle

Walker Art Center, McGuire Theatre

www.walkerart.org

November 4–8, 2015

Think of all the material stuff that we all get rid of every day. Imagine an archeological dig that in the future would expose how excessive we were. Solo performer Geoff Sobelle comically and thoughtfully creates an immersive and immense performance-installation that exposes our connection with ordinary objects.

Taiko Groove

E.M. Pearson Theatre at Concordia University

www.muperformingarts.org

November 5–8, 2015

Taiko Groove explores a variety of instrumentation and rhythms inspired by the beguiling Japanese drumming tradition. This collaborative concert will feature special guest artists who will explore a more contemporary taiko groove. Mu Performing Arts has made itself a destination for some of the best ongoing Taiko work in the nation.

PAIRED WITH:

Zen Box Izakaya

www.zenboxizakaya.com

In their own Japanese groove, this super-fun Japanese pub combines flavors, textures, and expert hospitality for an exciting and fun meal experience. If there is a ramen special, order it. Chef and co-owner John Ng makes some of the best to be found in the city.

Emilie/Eurydice

Illusion Theater

www.illusiontheater.org

November 5–21, 2015

Transatlantic Love Affair has been a continuously popular physical acting troupe at Minnesota Fringe Festivals of recent years. Isabel Nelson directs a new work drawn from the myth of Eurydice and a Radiolab piece. With movement and words it explores dilemmas around love and ambiguous loss in today's world.

Stanley Ann: The Unlikely Story of Barack Obama's Mother

Black Box Theatre at the Ames Center

www.ames-center.com

November 6–22, 2015

Stanley Ann Dunham was Barack Obama's mother. This series of monologues in this one-woman show spans over 30 years, from her Kansas childhood to becoming a woman who could have no way of knowing she was raising a future President of the United States. Stanley's time in Hawaii and Indonesia paired with her soul-searching nature and idealism triumphed despite bouts of doubts and disillusionment.



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2015

Ballet West

Sat, Oct 3, 8:00 pm

Seán Curran Company

Sat, Oct 24, 8:00 pm

Dorrance Dance with Toshi Reagon and BIGLovely

Thu, Nov 19, 7:30 pm

2016

Hubbard Street Dance Chicago

Sat, Jan 30, 8:00 pm

Jessica Lang Dance

Sat, Feb 13, 8:00 pm

Special jazz/film classic event

The Triplets of Belleville Cine-Concert Benoît Charest, Composer-Conductor

Wed, Feb 17, 7:30 pm

Alvin Ailey American Dance Theater

Tue, Mar 1, 7:30 pm

Mark Morris Dance Group

Wed, Mar 30, 7:30 pm

Les Grands Ballets Canadiens de Montréal

Wed, Apr 6, 7:30 pm

Miami City Ballet

Wed, Apr 27, 7:30 pm

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Ballet West in *Fancy Free*. Photo © Beau Pearson.

612.625.6600 // northrop.umn.edu

FALL ARTS & DINING PAIRINGS



Madonna. Photo courtesy of Maureen Fleming

The Night Alive

The Jungle Theater

www.jungletheater.com

November 6–December 20, 2015

When Tommy defends a destitute woman from a violent attack, his way of seeing life shifts. Before that he would intrude on his uncle's privacy in his ramshackle house in Dublin, plot get-rich-quick schemes with his buddy, and evade his estranged family. The Jungle has a knack for Irish drama.

Madonna

The O'Shaughnessy at St. Catherine University

www.oshag.stkate.edu

November 7, 2015

The Persephone myth is re-imagined with surrealist physical movement wherein the boundaries of rational thought are transgressed. The regional dance premiere of Maureen Fleming's multimedia creation includes text by David Henry Hwang, music by Philip Glass, and live accompaniment performed by pianist Bruce Brubaker

The Wedding Singer

Old Log Theater

www.oldlog.com

November 7, 2015–February 20, 2016

A popular New Jersey wedding singer's life is thrown

into a tailspin when his fiancée leaves him at the altar. Though devastated, he is made to consider what love and marriage really mean; a waitress from one of his wedding-singing venues helps him reshape his view.

PAIRED WITH:

Constantine

www.constantinempls.com

Relive the '80s glory days with throwback cocktails like the Treasure Trail, a modernist approach to a Fuzzy Navel.

My Children! My Africa!

Park Square Theatre, Boss Stage

www.parksquaretheatre.org

November 11–29, 2015

Teaching and poetry are things Mr. M., a teacher in a segregated township in 1984 apartheid South Africa, deeply believes in. When anti-apartheid rioting ensues, he forms a debate club in hopes of creating reconciliation. However, terrorism, revolution, and people's lives spinning out of control are formidable obstacles.

A Christmas Carol

Guthrie Theater's Wurtele Thrust Stage

www.guthrietheater.org

November 12–December 27, 2015



A Hunting Shack Christmas. Photo by Keri Pickett



A Christmas Carol. Photo courtesy of the Guthrie Theater

Crispin Whittell's stage adaptation of Charles Dickens' classic retains its ferocious critique on the extreme concentration of wealth that many feel applies even today. This is the Guthrie's 41st year of producing the favorite. Joe Chvala will direct the production for a fourth consecutive year.

PAIRED WITH:

Oak Grill at Macy's

www.macysrestaurants.com/oak-grill

Take one tradition and pair it with another, the holiday show inside Macy's: A Day in the Life of an Elf. After a quick walk through, enjoy the wonderful feast of popovers and pot pies fireside (even if it isn't a real fire). It's a Minnesota tradition.

A Hunting Shack Christmas

Yellow Tree Theatre

www.yellowtreetheatre.com

November 13–December 27, 2015

Let's be honest. A hunting shack is a hunter's man cave. But when Charlie wants to get away from the suburbs just before the holidays he finds his estranged uncle and his mistress and his cousin operating an illegal venison and jerky outfit. Featuring comic marvel Greta Grosch and boy-next-door Sasha Andreev.

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She's starred on television in the hit *Glee*, was featured in the movies *A Mighty Wind* and *Best in Show*, and wowed Broadway in the revival of *Annie*. Now she's earning raves for her off-beat, anything-goes, touring cabaret show.

Please note: The Minnesota Orchestra does not perform on this program.

A MUSICAL FEAST WITH SARAH HICKS and the Minnesota Orchestra

Sat Nov 7 8pm

We've cooked up a tasty evening with some of the Twin Cities' most popular chefs from *Butcher and the Boar*, *Patisserie 46*, *Travail Kitchen* and *Vincent A Restaurant* joining us onstage. They'll create a scrumptious menu right before our eyes, as the musicians stir in just the right notes.

612.371.5656 / minnesotaorchestra.org / Orchestra Hall

PHOTOS Lynch: Jake Bailey, Hicks and Chef Vincent: Josh Kohanek Photography

Media Partner: StarTribune



Beautiful – The Carole King Musical. Photo by Nathan Johnson

The Cocoanuts

Guthrie Theater's McGuire Proscenium Stage
www.guthrietheater.org
 November 14, 2015–January 3, 2016

A Marx Brothers romp with tunes by Irving Berlin. Groucho owns a second-rate hotel in Florida and preys on naive Northerners who want to escape the cold. This riotous comic farce spoofs affectations of the rich and how young women serve as pawns of parents interested in having them married off for money. But what if the man she loves is a lowly hotel clerk?

PAIRED WITH:

Sanctuary

www.sanctuaryminneapolis.com

It's just a quick walk away from the theater, but the gargoyle welcomes diners for an experience unlike any other dining in the cities. Chef Patrick Atalain's creativity on the plate is always a fun, edible discovery.

The Magic Flute

Ordway Center for the Performing Arts
www.mnopera.org
 November 14–22, 2015

Komische Opera Berlin and the British theater group 1927 collaborated on Wolfgang Amadeus Mozart's classic opera with a highly stylized concept and synchronized animation. A surrealistic stage, a madcap cast, and sensational music explore love, truth, and the pursuit of enlightenment. An eagerly awaited Minnesota Opera remount. Tradition and transgression unite!

Cinderella

Old Log Theater
www.oldlog.com
 November 17–December 31, 2015

The dream of finding the man of your dreams and escaping the limits of a life ruled by a wicked stepmother and stepsisters. The magic of a pumpkin turning into a beautiful carriage pulled by horses that were originally mice. Cinderella appeals to our deepest fantasies, hopes, and dreams whoever you may be.

Beautiful – The Carole King Musical

Orpheum Theatre
www.hennepintheatretrrust.org
 November 18–29, 2015

Some of us are old enough to remember when Carole King's LP, Tapestry, smashed record sales. Her music was simple, melodic, profound. In the early '70s, acid rock sound ruled, but King's gentle-yet-dynamic sound stood tall. This hit musical taps into her songwriting with hubby Gerry Goffin.

PAIRED WITH:

Corner Table

www.cornertablerestaurant.com

Some of the most beautiful food in the Twin Cities would make a lovely pairing with this show. It's also been a string of hits, from locations to chefs to owners. It's not "Way Over Yonder" or "So Far Away," but at 46th and Nicollet in Minneapolis. You'll feel the earth move under your feet and you will still love them tomorrow.

Christmas My Way

Plymouth Playhouse
www.plymouthplayhouse.com
 November 18, 2015–January 17, 2016

Frank Sinatra looms as perhaps the most popular male singer ever. His smooth resonant sound embodies masculinity totally at ease with itself and the world around it. This tribute to Old Blue Eyes will offer classic carols, Rat-Pack-like renditions of Christmas carols, and Sinatra staples like "Fly Me To the Moon."

The Blues Project

Northrop Memorial Auditorium
www.northrop.umn.edu
 November 19, 2015

Tap dance innovator and Bessie Award-winner Michelle Dorrance makes her Northrop debut with her company of extraordinary dancers and featured soloists, Derick K. Grant and Dormeshia Sumbry-Edwards. They're joined by blues composer Toshi Reagon and her band BIGLovely. One of the year's most eagerly awaited performances.

PAIRED WITH:

Famous Dave's Calhoun Square

www.famousdavesbluesclub.com

Get down on some ribs in an eatery that appreciates the blues as much as the people putting on this show.

Tanya Tagaq in Concert with Nanook of the North

Walker Art Center, McGuire Theatre
www.walkerart.org
 November 19–20, 2015

Inuit throat singer vocalist Tanya Tagaq performs in accompaniment with the groundbreaking 1922 silent film Nanook of the North, which observes an Inuit community in northern Quebec. Tagaq has won the Juno Award for Aboriginal Recording of the Year. Percussionist Jean Martin and violinist Jesse Zubot enhance this reflective work.

PAIRED WITH:

Saint Dinette

www.saintdinette.com

This new Lowertown eatery explores the cuisine of places settled by the French, including a bit of Quebecois-flare.

Black Coffee

Theatre in the Round
www.theatreintheround.org
 November 20–December 20, 2015

Dame Agatha Christie is the best-selling woman writer ever. In this play, she gives us an inventor found murdered at an English country estate. Moreover, his new earth-shattering formula has been stolen. Hmmm. Master detective Hercule Poirot arrives late, but sets out to solve the mystery. Can he do it?!

PAIRED WITH:

Black Coffee and Waffles

www.blackcoffeeandwaffle.com

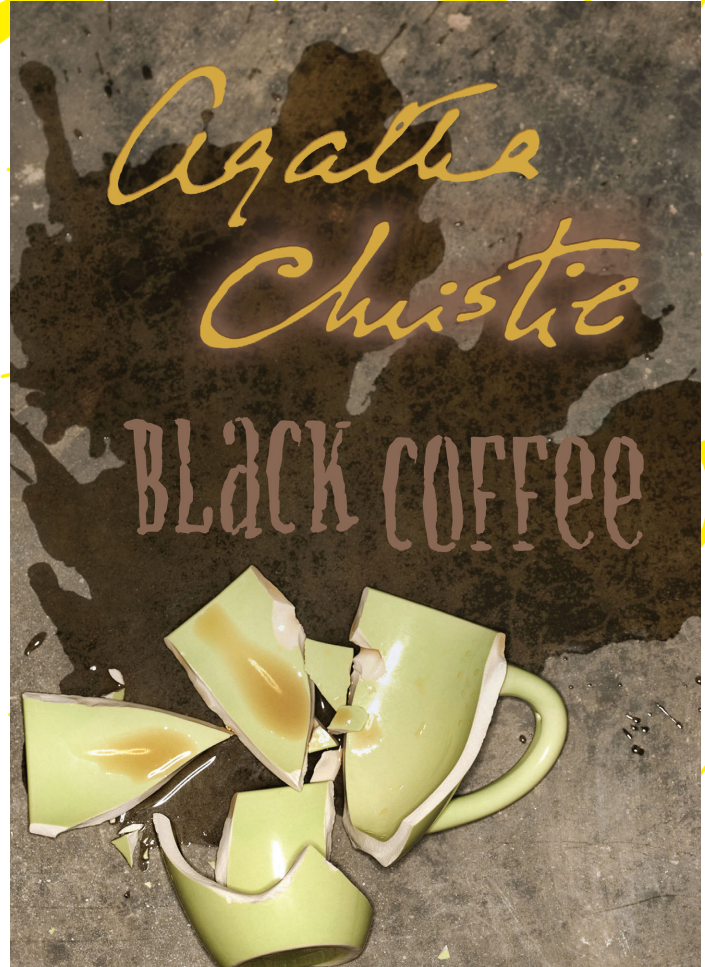
Enjoy a deep, dark cup of something strong with a side of perfect waffles before descending into this mystery.



The Blues Project. Photo by Christopher Duggan



TU Dance. Photo courtesy of TU Dance



TU Dance

The O'Shaughnessy at St. Catherine University
www.oshag.stkate.edu
 November 21–23, 2015

Minnesota's elegant and primal TU Dance led by Toni Pierce-Sands and Uri Sands returns to the O'Shaughnessy Auditorium as part of its 12th annual performance season. You'll see a world premiere work by the honored Italian Canadian choreographer, Gioconda Barbuto, and selections from TU Dance's magical repertoire.

Buddy - The Buddy Holly Story

History Theatre
www.historytheatre.com
 November 21–December 20, 2015

From Lubbock to Clovis to the Big Apple to Clear Lake, Buddy Holly's rise to fame in the late 1950s still haunts our imaginations. His was a proverbial tale of obscurity-to-stardom come to life. This has become a standard holiday hit for the History Theatre. Rockingly powerful and uplifting.

PAIRED WITH: Convention Grill

www.conventiongrillmn.com

Take a step back in time where you could easily imagine Buddy grabbing a bite with his best gal. The burgers, fries, and shakes inside this throwback eatery are classics for a reason.

Cedar Cypher

Mixed Blood Theatre
www.mixedblood.com
 November 27–28, 2015

For two days, emerging and established artists from the multicultural Cedar-Riverside neighborhood present their work in Mixed Blood's newly remodeled facility. Enjoy musicians, dancers, performers, visual artists, spoken word artists, poets, actors, playwrights, and sculptors. There will also be performances, panel discussions, arts exhibits, and documentary screenings.

The Snow Queen

Park Square Theatre, Proscenium Stage
www.parksquaretheatre.org
 November 27–December 27, 2015

Hans Christian Anderson's fairy tale tells of two children who love the summer but who must face the arctic ferocity of the Snow Queen and the harshness of winter. Kari's eyes and heart are pierced by ice shards. Gerda must deal with soldiers, bandits, and witches. A musical production.

PAIRED WITH:

Heyday

www.heydayeats.com

Unearth the blue mussels from the snow and taste

the epic journey faced by Gerda in this classic tale. Chef Jim Christiansen's creative, Nordic-influenced cuisine is cooked with as much heart and love as any other menu you'll find.

Choreographer's Evening

Walker Art Center, McGuire Theatre
www.walkerart.org
 November 28, 2015

The Twin Cities have steadily become a major center for dance in the way local theater and contemporary bands draw big audiences. The Walker's Choreographer's Evening is without doubt one of the very best ways to truly get in touch with the professional dance scene. Curated by Justin Jones.

00100

Walker Art Center, McGuire Theatre
www.walkerart.org
 December 3, 2015

Tribal sounds, pop music, and experimental music infuse the inventive Japanese avant-tribal-noise-pop collective 00100 (oh-oh-eye-oh-oh). Led by Yoshimi P-We (cofounder of the Japanese band called Boredoms), 00100 has been innovating music and how we hear it since the 1990s.



Miss Richfield 1981. Photo courtesy of Miss Richfield 1981



Black Nativity. Photo by Allen Weeks

Black Nativity

Penumbra Theatre
www.penumbraetheatre.org
December 3–20, 2015

The nation's flagship African-American theater gives us what, for many, is their favorite Penumbra show. The perennial favorite sparkles with Christmas tunes in a spirit of love and acceptance of differences between people. A perfect event for reflecting on your past year and future hopes and dreams.

FEMMES: A TRAGEDY

Nimbus Theatre
www.fctwentypercent.org
December 4–12, 2015

Clare Boothe Luce's 1938 comedy reimagined in terms of contemporary femme lesbian culture. A burlesque show curator's polyamorous girlfriend throws her aside for a hot bartender. Thoughts swirl around about references to sexuality, gender, and cyberspace. A show that will help get you up to speed with recent queer cultural developments.

Miss Richfield 1981's Cone of Silence for Christmas

Illusion Theater
www.illusiontheater.org
December 4–20, 2015

Way too often we inhibit and edit ourselves from talking forthrightly about things on our mind. But you can have the chance if you catch drag superstar Miss Richfield 1981's open discussion about forbidden topics. The *Cone of Silence* shall be lifted and anything goes! She's an Illusion holiday tradition!

The Turn of the Screw

Black Box Theatre at the Ames Center
www.ames-center.com
December 4–20, 2015

Henry James' classic horror novella in dramatic form. A young governess accepts a position at an isolated English manor. She discovers the place has dark secrets which compel her to wonder about what actually happened to the previous governess. Classic macabre literature brought to perfectly eerie life.

PAIRED WITH: Northeast Social

www.northeastsocial.com

Before the horror novella brought to life, tuck into this cozy Northeast neighborhood spot with the gothic artwork adorning the walls. It's just spooky enough to set the mood for the show.

Nutcracker (not so) Suite

The Cowles Center for Dance & the Performing Arts
www.jsballet.org
December 4–20, 2015

An extra special reason to celebrate the holidays in style: Myron's back! The Ballet of the Dolls' dream choreographer and master of camp is reviving his sweetly irreverent *Nutcracker (not so) Suite* for James Sewell Ballet. They'll step into this updated version set in the swingin' '60s. Myron was James's first dance teacher.

PAIRED WITH:

Hola Arepa

www.holaarepa.com

Forget dinner, just hit the salty, sweet dessert menu inside this restaurant for the perfect food pairing for this show. Pastry chef Heather Kim's creative takes on sweets has unleashed Hot Cheeto brittle on the world and made us all fall in love with a Corn Pop-studded cookie smushed around creamy vanilla ice cream. They are nutty sweets that aren't too sweet.

Purple Cloud

Mixed Blood Theatre
www.mupperformingarts.org
December 4–20, 2015

Three generations of Huangs take a mythical journey from China to America and back again accompanied by four jade pieces. Three intertwining stories delve into the consequences of acculturation. The grandpa immigrates to America during World War II. This in turn, shapes the lives of his son and granddaughter.

PAIRED WITH: Rainbow Chinese

www.rainbowrestaurant.com

Taste Chinese cuisines through an American filter inside this Eat Street restaurant owned and operated

by chef Tammy Wong and her family. Her fresh cuisine enlivens tastebuds, but there is still plenty of sweet and sour to be found on the menu as well.

A Midwinter's Night Revel

Red Eye Theater
www.walkingshadowcompany.org
December 4–30, 2015

Playwright John Heimbuch plays with Shakespeare's *A Midsummer Night's Dream* as a Yuletide revel. In a dark midwinter, in World War I, a changeling boy comes out from the fairy realm. Villagers get caught up in a rivalry between spirits with magical powers. The enchanted chaos will be directed by Amy Rummenie.

Jacob Marley's Christmas Carol

Park Square Theatre, Boss Stage
www.parksquaretheatre.org
December 9–20, 2015

Charles Dickens's beloved Christmas classic is retold from Ebenezer Scrooge's business partner's point of view. So tables are turned in an intriguingly different way. He gets a chance at redemption when he goes from the Jaws of Death to the Gates of Hell. But what about the pesky demon he meets?!

The Sound of Music

Ordway Center for the Performing Arts
www.ordway.org
December 10, 2015–January 2, 2016

It would become the most profitable and popular film musical ever but was sprung from the live Broadway stage. The lovable and reliable Maria Von Trapp brings love and harmonic orderliness to the home of widower Captain Von Trapp and his children. Relish awesome songs like "My Favorite Things," "Do-Re-Mi," and "Edelweiss."

All Is Calm: The Christmas Truce of 1914

Pantages Theatre
www.theaterlatteda.com
December 16–20, 2015

The Western Front. Christmas, 1914. German soldiers,



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Lightwire Theater
A Very Electric Christmas
December 19 | 7:30 PM





Jim Brickman
Comfort & Joy
December 30 | 7:30 PM

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FALL ARTS & DINING PAIRINGS

French soldiers, and British soldiers said "Enough!" and called a Christmas truce. On opposite sides of the battlefield, they dared to step into the dangerous space between themselves which was called No Man's Land. They laid down their arms and actually embodied Jesus' message of peace, love, and kindness. Theater Latte Da's musical holiday tradition.

Blue Man Group

Orpheum Theatre
www.hennepintheatretrust.org
December 18–20, 2015

Those skin-tight body suits are marvelously sensual and these guys are marvelously talented. Kinetic movement by the ensemble flickers about performing unlikely tricks. The blue scenic design feels like the inside of a space ship. A superior fusion of technology, comic precision, wonderful music, and wild imagination.

The Great Work

Guthrie Theater's Dowling Studio
www.guthrietheater.org
December 20, 2015–January 3, 2016

7th House Theater gave us *Jonah and the Whale* last year and returns to the Dowling Studio with the world premiere of a new musical written and directed by Grant Sorenson. Music and lyrics by David Darrow, known for his first-rate performances in musicals. Choreographed by Cat Brindisi, also known for her first-rate musical performances. This new work is set in Vienna.

A Gentleman's Guide To Love & Murder

State Theatre
www.hennepintheatretrust.org
January 5–10, 2016

Gold-digging has no gender. Monty Navarro, a distant heir to a fortune, sets out to eliminate the relatives ahead of him in the line of succession. But Monty is being preyed on as well. His mistress's intentions are not totally pure. Winner of the 2014 Best Musical Tony and Grammy for Best Musical Theater Album 2015.

The Beauty Queen of Leenane

Park Square Theatre, Boss Stage
www.parksquaretheatre.org
January 6–24, 2016

Maureen, a bitter and unmarried middle-aged woman once thought of as a physical beauty, resents caring for her spiteful mother. They have created a mutual emotional living hell between themselves. When a man she knew long ago returns to their town her dreams reawaken. By master Irish playwright, Martin McDonagh.

The Team

Walker Art Center, McGuire Theatre
www.walkerart.org
January 7–9, 2016

Talk about original! The spirits of sex god Elvis Presley and President Theodore Roosevelt target the soul of a shy woman named Ann who works at a meat-processing company. This hallucinatory road trip goes from the Badlands to Graceland. Roosevelt questions icons and sets up a gender role reversal.



A Gentleman's Guide to Love and Murder. Photo by Joan Marcus

Fahrenheit 451

Theatre in the Round
www.theatreintheround.org
January 8–31, 2016

Ray Bradbury's novel is a triumph of science fiction. This stage adaptation fits into our time of increased surveillance and non-transparency of corporations, military, and governments. In Bradbury's dark vision, books are banned and firemen actually start fires. Everyone is glued to their TV, much like people are glued to their gadgets today.

PAIRED WITH:

The Library at Marin
www.marinrestaurant.com

Dine surrounded by books in this studious room with the elegant fare before heading across town to take in this classic tale.

The Frog Bride

Children's Theatre Company
www.childrenstheatre.org
January 12–February 28, 2016

There are both myth and fairy tale textures in this Drama Desk nominee for Unique Theatrical Experience of 2006. Once again, CTC brings us exceptional children's programming from beyond the Twin Cities. Written, conceived, and performed by David Gonzalez with music by Sergei Prokofiev and Daniel Kelly. This is a sure bet!

Lullaby

The Ritz Theater
www.theaterlatte.com
January 13–February 7, 2016

A play with music by Michael Elyanow in which a widowed young mother learns to write lullabies from a lesbian songwriter for her baby son. Haunted by the death of her husband she finds friendship with her. A world premiere direct from Theater Latte Da's NEXT: New Musicals in the Making series.

Daniel Fish

Walker Art Center, McGuire Theatre
www.walkerart.org
January 14–16, 2016

The late writer David Foster Wallace was a man of the internet era. Yet he valued handwriting and called the Bic pens he often wrote with "orgasm pens." Five actors create physical theater with words relentlessly streaming from their headphones. Director Daniel Fish draws from Wallace writings and recordings.

PAIRED WITH:

Smack Shack
www.smack-shack.com

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Pericles.

Photo courtesy of the Guthrie Theater

Charles Dickens' Great Expectations

Park Square Theatre, Proscenium Stage
www.parksquaretheatre.org

January 15–February 7, 2016

An escaped convict, an orphan, and a widow change the life of a boy named Pip. His connection with these people brings about remarkable changes in his life as he gains access to different possibilities, getting rich in the process. Pip becomes the gentleman he has always dreamed of. But at what price?

The Best Little Whorehouse in Texas

Schneider Theater
www.btacmn.org

January 15–February 14, 2016

Politically incorrect and yet clearly defiant of puritanical views, this classic musical reminds us that small towns are not necessarily cradles of virtue. Miss Mona's Chicken Ranch, a bordello that services hypocritical politicians and other randy men, hits a bump in the road when an ego-driven televangelist goes after the enterprise.

PAIRED WITH:

Betty Danger's

www.bettydangers.com

As Miss Dolly Parton said, it takes a lot of money to

look this cheap. Revel in the kitschy design and Mex-Hampton cuisine before heading to The Best Little Whorehouse in Texas.

Pericles

Guthrie Theater's Wurtele Thrust Stage
www.guthrietheater.org

January 16–February 21, 2016

Incoming Artistic Director Joseph Haj makes his directorial debut at the Guthrie. Pericles, Prince of Tyre, has the feel of a fable and a fairy tale. A voyage to woo a princess delivers him to not only turbulent waters but pursuit by an evil king. Finding love and losing it, then the loss of their infant at sea, make for a sweeping powerhouse of a play.

PAIRED WITH:

Chino Latino

www.chinolatino.com

Taste this Uptown eatery's interpretations on world cuisines before setting sail on this epic Shakespearean romance.

Riding on a Cloud

Walker Art Center, McGuire Theatre
www.walkerart.org

January 21–23, 2016

Lebanon's master of semi-documentary theater, Rabih Mroué, draws from his brother Yasser's experience during the Lebanese civil war. *Riding on*

a Cloud involves prerecorded video, images, and text. At 23 years old, a sniper shot Yasser in the head and altered his physical functions. Yasser actually performs himself.

PAIRED WITH:

Emily's Lebanese Deli

www.emilyslebanesedeli.com

Have a taste of Lebanon inside this Northeast eatery. Even something as simple as yogurt and flatbread are humble, satisfying, and entirely delicious at this sweet café.

Rusalka

Ordway Center for the Performing Arts
www.mnopera.org

January 23–31, 2016

You may well be familiar with Czech composer Antonin Leopold Dvorak's swelling *New World Symphony* but his *Rusalka* is among opera's top classics. A water nymph falls in love with a prince and goes after him on the surface at the cost of her beautiful singing voice. Sound familiar?

Halory Goerger and Antoine Defoort

Walker Art Center, McGuire Theatre
www.walkerart.org

January 28–30, 2016

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Newsies. Photo by Deen van Meer

These two bring to mind Jacques Brel. Their popular piece, *Germinal*, muses on what we might do if we were able to start remaking the world from scratch. Mind-melds, pickaxes, microphones, electric guitars, and four-part harmony blend into the ensemble. One of the best internationally received works in contemporary theater.

Clybourne Park

Yellow Tree Theatre
www.yellowtreetheatre.com
February 5–March 6, 2016

Race, real estate, and gentrification converge in a Chicago neighborhood. Act I starts in 1959, a black family moves into a cliquish white neighborhood. Act II takes place in 2009 at the same house, as gentrification sets in and the roles are reversed. An homage to Lorraine Hansberry's *A Raisin in the Sun*.

George Bonga: Black Voyager

History Theatre
www.historytheatre.com
February 6–28, 2016

In the bitterly cold winter of 1837 Boundary Waters voyageur George Bonga sets out in pursuit of a fugitive Ojibwe warrior accused of murdering a white man. Carlyle Brown is a first-rate playwright who reflects on obscure stories from U.S. history. You'll see Penumbra Theatre actors in the History Theatre roles.

Newsies

Orpheum Theatre
www.hennepintheatretrufst.org
February 9–14, 2016

Gay master playwright Harvey Fierstein wrote the book for the Disney musical stage version of *Newsies*, a family-oriented story inspired by the New York newsboys strike of 1899. Though Fierstein is synonymous with gay issues, *Newsies* shows his passion for labor issues, as did his recent *Kinky Boots*.

PAIRED WITH:
The Newsroom
www.thenewsroommpls.com

The walls are decorated with replicas of newsprint and the menu isn't afraid to have a bit of fun. Order the "fungus amongus" flatbread, the "beet goes on salad" or the New York strip. Hey, we don't all have to be clever.

The Snowy Day and Other Stories by Ezra Jack Keats

Children's Theatre Company
www.childrenstheatre.org
February 9–March 20, 2016

Think back to the first time you ever saw snow. It was probably a wondrous thing. That's what is experienced by the boy in the red coat when he first experiences that miraculous event. Italian puppet master Fabrizio Montecchi's design promises to be an event in itself.

PAIRED WITH:
Fika at ASI

www.asimn.org/visit/fika-cafe

Sitting inside this cafeteria style eatery, there's an entire wall of glass through which to watch the snow fall on a real castle.

Romeo and Juliet

Park Square Theatre, Boss Stage
www.parksquaretheatre.org
February 12–13, 2016

The quintessential tale of forbidden love and the most popular play in history continues to captivate and thrill audiences, even those who go to take their seat in the theater insisting, "But I don't understand Shakespeare!" Accomplished director David Mann returns to remount the fabled story of the star-crossed lovers.

THE NAKED I: 4.0

Intermedia Arts
www.tctwentypercent.org
February 12–20, 2016

20% Theatre Company Twin Cities, along with Gadfly Productions, has developed trans-inspired at a level



THE NAKED I: 4.0. Photo by Blythe M. Davis

not seen since Actors for Change 20 years ago. Their annual NAKED I offerings have showcased numerous short works that have taken on binary views of gender and how they create social inequity. Written, performed, and directed by GLBTQIAP+ people, this production explores queer and trans experiences through brand new, never-before-seen monologues, short scenes, movement pieces, and spoken word poems.

The Aliens

Red Eye Theater
www.walkingshadowcompany.org
February 12–27, 2016

A young barista wants two people who plan novels and write songs to get the heck away from the coffee shop vicinity. However, when they illuminate him about music, Bukowski, and tea, they actually become friends and find a place of transcendence. A play with music from Pulitzer Prize-winner Annie Baker.

Richard III

Theatre in the Round
www.theatreintheround.org
February 12–March 6, 2016

Shakespeare's entertaining villain, the deformed Richard, Duke of Gloucester, boasts that he "can smile and murder whiles I smile." His thirst for power is so intense that he goes after his own family members. This tragedy has us consider that seizing power is one thing but holding onto it is definitely another.

A Chorus Line

Ordway Center for the Performing Arts
www.ordway.org
February 16–28, 2016

The Tony-winning Best Musical changed the way we see musicals in a revolutionary way in the mid-70s. Interviews with dancers were theatricalized into a spare but magnificent stage concept with some of the most dynamic tunes in theater: "One" and "What I Did For Love." Also winner of the Pulitzer Prize.

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Clybourne Park. Photo by Woodford Sisters Photography



A Chorus Line. Photo by Phil Martin

Faye Driscoll

Walker Art Center, McGuire Theatre
www.walkerart.org
February 17–21, 2016

New York-based choreographer Faye Driscoll creates work wherein dancers entangle with other dancers. Remember the Twister game you played as a kid? This is the first work of her new trilogy that the Walker will present over the next three years. The whimsical *Thank You for Coming: Attendance* runs 75 captivating minutes.

Gypsy

Pages Theatre
www.hennepintheatretrust.org
February 17–March 13, 2016

The legendary true story of striptease artist Gypsy Rose Lee and her overbearing stage mother looms as a Julie Styne-Stephen Sondheim masterpiece. Theater Latte Da and Hennepin Theatre Trust return for the fourth year of Broadway Re-Imagined. Thrill and be uplifted by incomparable tunes like "Everything's Coming Up Roses," "Together (Wherever We Go)," and "Some People."

Noura Mint Seymali

Cedar Cultural Center
www.walkerart.org
February 19, 2016

Noura Mint Seymali is making a name for herself as an African artist to keep your eye on. Her songs inspired by the Sahara are beguilingly blended with psych guitar played by Jeich Ould Chighaly. Echoes of flamenco, reggae, and blues resonate the natural power of the desert.

Ballet Works Project

The Cowles Center for Dance & the Performing Arts
www.jsballet.org
February 19–28, 2016

JSB's annual choreographic laboratory gives the audience an inside look at their creative process. Dancer Eve Schulte explores along with local choreographer Christine Maginnis. Special guest Belinda McGuire from New York City (and a Juilliard alumnus) will also her present with her captivating movement vocabulary.

[title of show]

Black Box Theatre at the Ames Center
www.ames-center.com
February 19–March 6, 2016
Hunter and Jeff are facing a three-week deadline to

submit an entry to a new musical theatre festival but they haven't even started on it! So they decide to use their own experience to fuel their creative process in portraying this dilemma along with some friends.

PAIRED WITH: The Rookery

www.travailkitchen.com

No one is having more fun in the restaurant than the crew of hardworking chefs inside this Robbinsdale hot spot. Experience the small, creative bites on the more casual side of the eatery and build your own tasting menu. It's the kind of spontaneous, creative experience that the creators of this show would appreciate. (Keep an eye out for the Nerf gun.)

You for Me for You

Guthrie Theater's Dowling Studio
www.guthrietheater.org
February 19–March 6, 2016

North Korea is a cruelly isolated country ruled by a bizarre family dynasty. That's the setting. A sibling helps another sibling — who is very sick — flee the dictatorship. When the healthy sibling makes it to New York without the other, the temptations of the free West confuse and seduce. Will the other remain stuck in North Korea?

PAIRED WITH: Sole Cafe

www.solecafe.weebly.com

Explore Korean cuisine beyond the bulgogi that has become so popular at other eateries. The thready noodles in the japchae bely the heavenly flavors they harbor and the kimchi inside here burns like none other.

The Real Inspector Hound

Guthrie Theater's McGuire Proscenium Stage
www.guthrietheater.org
February 23–March 27, 2016

Tony-nominated director Michael Kahn wowed Guthrie audiences in the late '80s with his haunting revival of *The Duchess of Malfi*. After too long of an absence, he returns with a double-bill of two one-act comedies about critics: Jeffrey Hatcher's *The Critic* and Stoppard's *The Real Inspector Hound*.

PAIRED WITH:

Spoon and Stable
www.spoonandstable.com

Before laughing at the critics, feast inside what has been the most critically reviewed restaurant in recent memory. Every reviewer worth their salt has passed judgment on Gavin Kaysen's North Loop eatery. Isn't it about time you did, too?

Rez Abbasi's Invocation Quintet

Walker Art Center, McGuire Theatre
www.walkerart.org
February 25, 2016

Guitarist Rez Abbasi brings together vanguard jazz and South Indian and Indian Carnatic sounds. This new project celebrates his prowess as both a composer and bandleader. The project is being shaped with saxophonist Rudresh Mahanthappa. The Walker is the Upper Midwest's best venue for unique performances from other countries.

Doubt: A Parable

Black Box Theatre
www.btacmn.org
February 26–March 13, 2016

In recent years pedophile scandals have savaged the Catholic Church. But the problem is hardly anything new. Set in 1964, John Patrick Shanley's drama ingeniously sets up a situation where a very bitter Mother Superior takes on a personal crusade against a young white priest she thinks has molested a black boy.

Mixed Repertory

Northrop Memorial Auditorium
www.northrop.umn.edu
March 1, 2016

Alvin Ailey American Dance Theater was founded in 1958 and became a crucible of African American expression and American modern dance. This performance includes Ailey's signature piece, *Revelations*, which uses blues and spirituals to commemorate the struggle from slavery to freedom. Ailey died of AIDS in 1989.

The Dutchman and The Owl Answers

Penumbra Theatre
www.penumbratheatre.org
March 3–27, 2016

Finally, we get to see a great African American theater offer one of the great works of African American drama. Amiri Baraka's *The Dutchman* blew the lid off the American stage when it took on the taboo of interracial relationships in 1963. On a one act double bill with *The Owl Answers*.



Mixed Repertory. Photo by Andrew Eccles

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THE FINE PRINT: We would love to share this experience with as many fans as Cher has on her Facebook page however, this class will be limited to 8 students. (9 if you beg really, really hard, but it's got to be convincing!)

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Women's Networking Lunch

September 17 • Noon-1:30pm

Ginger Hop • 201 Hennepin Ave. E.,
Minneapolis

Join us for a fun event that highlights LGBT and Allied Women at Wilde Roast! A great opportunity to network, it also is a great place to forge connections with other women business leaders, have some tasty food and have the opportunity to highlight your work.

RESERVE THE DATE National Coming Out Day Luncheon

October 9, 2015

This inspirational community luncheon gives voice to the power of living openly, honestly and with authenticity at work, in our families and in our communities of faith. The realities of living an authentic life are deeper than being "out". We all have many layers of identity and we must work together to create a world where people can bring their "whole self" to everything they do. Check future issues of Lavender for more information.



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EMILY TREVOR: FROM PARROTS & POPSICLES

STORY BY JOHN MARK
PHOTOGRAPHY BY KYLE LIEBERMAN

While most fashion designers are rarely known for their sense of humor, Emily Trevor is effortlessly hilarious. Much side-eye was given to Trevor's strange faces and accents, exhibited from our table during a Nicollet Mall happy hour. (The reactions from passersby only fueled our laughter.)

Trevor attributed both her sense of humor and her sewing dexterity to her mother. "My mom would always sew my clothes. We would go to Jo-Ann Fabrics and look for patterns. Then I'd pick out really cheesy fabric, with, like, parrots all over it or, like, popsicles. We would make a little matching shorts and top. It was the best, I loved my clothes."

On May 2, 2015, at Ignite Model's Envision event, Emily Trevor presented a collection (pictured) that garnered a standing ovation. Such a unanimously positive reaction to a collection is rare for the Envision fashion event, which has been running in the Twin Cities for over eight years. An expertly constructed mélange of dresses, separates, racer backs, netting, visors, and neon and white made for a sporty-but-chic impression. It was a night she'll remember forever, "Seeing the collection walk the runway, that's my favorite. You stare at the pieces for so long when you're sewing, and they just hang lifeless on a rack. Seeing the whole collection together, on a three-dimensional form, with hair and makeup, is the best moment."

For this winning collection, a perfect balance of simplicity, theatrics, and highly detailed tailoring set the bar high for the local design scene and pushed Emily Trevor into the spotlight.

Trevor remembers the moment she wanted to become a fashion designer quite clearly. "I was supposedly a buyer for an online retailer. These women didn't know what they wanted to do with their business, so I was only there for a month, but during that time I met every local designer and got to talk to them about their businesses. I just knew I wanted to be on that other side of the table. I quit that job... and I told my family I'm going to design school."

Emily Trevor's journey to her first day of design school was cer-



tainly not on an easy or a linear one. Out of high school, Trevor moved to New York City to study theater, where she also began working at Urban Outfitters, introducing her to the world of retail and merchandising. “In New York, all of my best friends were gay men, literally. Working with my friend Jorge at Urban Outfitters was where I really started playing with fashion in a way I hadn’t before. Jorge was a club kid, so he always dressed real fun and it inspired me to dress real fun.” In addition to style inspiration from the nightlife elite, Trevor’s NYC buddies had more lessons to give, “I think all of these best friends brought out a different personality in me that helped me become accepting of who I am today. My friend Richard helped me love myself when I didn’t think I could love myself.”

While Trevor’s accolades in fashion have made her an inspiration to many a young designer, she is also interested in inspiring those struggling with addiction. “I moved back from New York to go to rehab. I was so depressed. It wasn’t New York that did it. I had all the symptoms of depression since the seventh grade, but I came to a rock bottom that I very much needed. Moving back here, getting sober, and being in recovery helped me figure out who I am.”

Once back in the Twin Cities, a new Emily Trevor immersed herself in fashion. It was a few years of working in retail, styling, buying, and managing boutiques that led her to an emotional first day of school, “The first day I walked onto campus to start the design program at [St. Catherine University], I started crying. I had finally found that I belonged somewhere. Without all that previous life experience, I don’t think I would have felt that way... that first day, it felt like it had been a long journey to say, ‘Yes, I’m passionate about design!’ and ‘Yes, I can do it!’”

In getting to know Emily Trevor, it becomes clear that the consummate fashion designer and personality she is known for publicly is related to a more intimate journey of patience, love, and resilience. Her sense of humor, though, I’m convinced has been there since the beginning, especially considering her outfit choices, “We were the family that had the American Girl dolls and there were life-size patterns, so my mom made me the dress to literally duplicate the dress that my doll, Felicity, had. It was a lace-up with ruffles and a calico print floral. I wore it to an elementary choir concert... so I was the one girl in the colonial dress!” ■



Hair & Makeup: Kate Erickson
Styling: David Almeida
Model: Mattea @ Ignite Models



Cinderella and Prince Topher. Photo by Carol Rosegg. (Inset) Backstage, Andy Huntington Jones and fiancée Audrey Cardwell as Ella are embraced by Moms Doreen Hodgkin (L) and Linda Jones (R). Photo by Jose Solivan

A CHARMING PRINCE FOR CINDERELLA: ANDY HUNTINGTON JONES AT THE ORPHEUM

When *Rodgers + Hammerstein's Cinderella* comes to the Orpheum Theatre September 8–13, Andy Huntington Jones as Prince Topher will be the man seeking a certain foot for a certain glass slipper. In real life, Jones was raised by two moms (“my official fan club”) in a land far away in the East; he talked recently with *Lavender* about the experience.

You grew up in Boston. Was it a good time for a two-mom family?

Andy Huntington Jones: I grew up in Swampscott, about 30 minutes north of Boston. As an only child being raised by same-sex parents, I felt completely normal growing up. In hindsight, Massachusetts was a great place for our family, but this was still very early for it to be considered normal for two women to raise a son together. We were very lucky to have such a supportive community around us, still, I think going into parenthood as a lesbian couple in the late '80s would have been scary. They didn't know what to expect.

With your passion for music and dance, stereotypes would suggest you had gay dads: So much for stereotypes. Is either of your moms musical?

AHJ: One of my moms got a degree in piano performance and taught music for several years before becoming a psychologist, so I think music is definitely in my blood. We had a musical household, but having parents who encouraged me to find what makes me happy is the biggest reason I ended up an actor. I wanted to follow this difficult

life that brought me a great deal of joy, and my parents have been nothing but supportive.

Despite changing times, some still insist that children need both a mom and a dad. You make an excellent disclaimer to those arguments. What would you say was the most important factor in your raising?

AHJ: I was raised in a house full of love. My parents tried for many years to conceive before I was born, so there is no question that I was wanted. And in terms of having two moms without a clear father figure, I never felt a yearning for a “dad” growing up. I had a remarkably happy childhood, and I think that any two loving, nurturing parents are able to support a kid in a positive environment.

You mentioned being one of the first “gay-bies.” What was the early reaction from your neighbors, classmates, and teachers? Did you or your moms meet any backlash or were you accepted?

AHJ: All of my peers were very accepting. I would occasionally get made fun of for doing theater, but my family was never a source of ridicule among students. I know that my moms felt a need to make everyone in town comfortable with our situation. They would skirt around the word “lesbian” because they didn't want to make people uncomfortable. My moms often introduced each other by their first names to avoid opening the we-are-raising-him-together can of worms. They walked on eggshells from time to time. I'm sure that without a kid they would have had a more

“I am what I am” attitude, but I know they were worried that other parents might not let their kids come over for play-dates.

Everyone was incredibly kind, and the most people did was whisper behind our backs, because everyone knew it was wrong to discriminate against us. But we were a new kind of family and people did whisper. I think if we hadn't lived in Massachusetts the whispers would have been louder.

The national opinion about the LGBT community has changed so much in the past 20 years. My mom was telling me that whenever they come to visit there are excited shouts of “The Moms are here!” she gets teary-eyed, because that would have not happened 20 years ago. So, I would say that we were tolerated but it took a few years to gain acceptance. We were a new type of family. Cam and Mitchell from *Modern Family* were not yet beloved television characters. Gay marriage was illegal. We have come a long way.

What has been their/your response to the recent SCOTUS decision?

AHJ: It was thrilling for us all to hear of the SCOTUS ruling exactly eleven years after my parents' wedding. We couldn't believe it! It is overwhelming to know that all marriages, gay and straight, will be recognized by the federal government. I have no words. When I was a teenager, my parents were “the lucky couple that happened to live (and could get married) in Massachusetts,” but now we all have that right. The ruling deci-



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sion was made when the tour of *Cinderella* was in Texas, and knowing that every corner of the country would have the same rights for both gay and straight couples was truly moving.

What do folks say nowadays when they learn about your parents? I'm hoping the answer is something like, "Oh, that's nice," as they go on to other things.

AHJ: Bringing up my parents is either met with excitement or with nonchalance. I also work in a very accepting industry, and I'm sure that has something to do with it.

Is there anything particular you know of that you have taken from home into your professional stage work — your approach to acting/dancing, or toward your fellow actors?

AHJ: It's hard to self-diagnose exactly how a personal journey has affected the present. I am still a version of myself onstage, so every performance is influenced by my life, just by showing up. My raising is more a part of my work than I could possibly measure.

***Cinderella* looks to be a fabulous production; what for you is its high point and/or greatest strength?**

AHJ: I think our version of *Rodgers + Hammerstein's Cinderella* makes the audience feel comfortable with Douglas Carter Beane's fresh new book. It's very witty, and modern, and I think our moral that kindness can change the world is more effective when the audience is laughing along the way. It is a positive night (or matinee) at the theater.

Have your moms seen you in *Cinderella*?

AHJ: My parents are my official fan club. I should make them t-shirts. Between my performing in the Broadway production and my past year on the road, my moms have seen the show upward of 20 times. I have been lucky to tour to some wonderful cities in this production (and some wonderful foreign countries on other tours) so my parents can treat visits like vacations. We get to spend time together, they get to see a new city, and I don't have to miss the show!

Have you acted with your girlfriend in any production? I understand she's Ella's understudy in the show.

AHJ: Audrey Cardwell (my now fiancée) and I met performing together in a production of *Rodgers + Hammerstein's The Sound of Music* several years ago and have been together ever since. *Cinderella* is the first production since *The Sound of Music* where we've worked together on the same show, so this has been a joyous tour for us both. Between Audrey understudying the role and taking over as Ella for several months this spring, Audrey and I have played the roles on stage together almost a hundred times. There is nothing like falling in love with your fiancée on stage every night!

Is there a part beyond Prince Tophier that you yearn to play in the future?

AHJ: Although I'm deep in the musical theater world right now, I would love to tackle some of the great Shakespearean leads. Perhaps you'll see me as Hamlet in a few years, or as King Lear in a few decades.

Is there anything that you would like to say to *Lavender* readers and your Twin Cities audience?

AHJ: Hope to see you at the Orpheum Theatre! ■

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Prime-Time Puppy Play

Also: Titans Celebrate Third Anniversary



(From left to right) Members of the Titans of the Midwest/Kink U gender-identity discussion panel. Relaxing in the garden in back of Twin Cities Leather & Latte at the Titans of the Midwest third-anniversary garden party.

Your humble columnist has written previously about kink coming out of the shadows and into the mainstream. This mainstreaming process has reached the point where, for some time, kink has been represented in the characters and plots of prime-time television shows.

This has not always been a good thing.

A recent example is the sitcom *Mom*. This prime-time comedy series has gotten good reviews from TV critics, and the show and cast have even won awards. Yet, a recent episode of *Mom* could be seen as insulting aficionados both of puppy play and of BDSM.

In the episode the lead character, a young woman, is smarting after being dumped and then publicly humiliated by her boyfriend. Alone and lonely on a Saturday night, she decides to do laundry. In the laundry room of her apartment building she meets a nice young man from an apartment upstairs, and they start talking (including the inevitable intimate conversation about his underwear preference).

They wind up in his apartment, and things seem to be going well. At one point she asks if she can use his bathroom. With the bathroom door closed, she goes through his medicine cabinet. “No antibiotics — that’s a good sign.” He takes vitamins, another good sign. No antidepressants or anti-anxiety medications. Okay, she’ll marry him.

She next decides to check out his bedroom, “the honeymoon suite.” She opens the door and sees — surprise! — a fully stocked dungeon in his bedroom. She immediately proclaims, “The wedding is off!” The laugh track goes crazy.

She then turns to see her ex-future husband

standing in his boxer shorts and undershirt with a spiked collar around his neck, and holding a leash attached to the collar. He instructs her to take the leash and “Tell me what to do in a firm voice.”

She hesitantly takes the leash and gives him a command: “Be normal!” The laugh track titters. She tells him to “Sit” (which he obediently does) and then “Stay.” We next see her running out the apartment door, telling herself that she may be alone, but at least she has not been murdered. The laugh track goes crazy again.

In this short series of scenes she has just painted the male character as not normal, not marriageable, and potentially a murderer, all because of his kink proclivities.

In the next scene this incident is milked for more laughs. She tells her mother about the guy in 2B, to which her mother responds, “Oh, Dog Boy?” The mother finds him nice — “Sometimes he brings me the paper” (cue the laugh track). “You could do worse — and he’s probably pretty loyal.” Laugh track again. When the daughter expresses concern that he is a neighbor and she will probably run into him again, the mother counsels, “You’ll be fine. Just keep some treats in your pocket.” More laugh track.

The last joke is when she hears scratching on the door, looks out the peephole and sees her ex-future husband jumping up and down, tongue sticking out of his mouth, in fully puppy mode (to the accompaniment of the laugh track).

How many times and in what ways have kinky people just been insulted on national television by this episode? Are we laughing at the puppy, or at

the lead character’s shocked and disapproving overreaction to the puppy? I might have thought the latter until the puppy was shown leaping up and down outside the door. That struck me as puppy minstrelsy and told me that we, the audience, were supposed to be laughing at the puppy character with all the dungeon equipment in his bedroom.

Kinky people have been portrayed on TV in dramatic shows (usually crime shows) as the evil villains, with the intent of striking fear into the hearts of viewers. But now, evidently, kinky people have gone from being villains to clowns, and kinky characters are being laughed at.

I’m not sure this is progress. I’m not sure if it’s worse to be the villain or the clown. Neither one is good, and neither one is helpful.

Meanwhile, back in real life: The Titans of the Midwest, a regional club, just held their third-anniversary celebration in Minneapolis. The celebration started Friday evening, July 31, with a Gear Blast and dance party at eagleBOLTbar. Saturday afternoon’s Kink U classes started with a panel discussion on gender identity at The Saloon, after which six classes were presented on two tracks: Boots and Feet at The Saloon and Touch/ Impact Play (including a well-attended class on hugging) at eagleBOLTbar.

On Saturday evening, a show called “A Dark and Stormy Night: An Evening of Fantasy” was presented at The Saloon. The celebration’s finale on Sunday afternoon was a garden party at Twin Cities Leather & Latte.

It was all great fun. And I didn’t hear a single laugh track the whole weekend. ■

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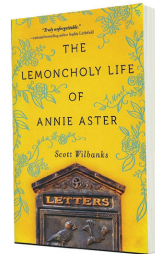
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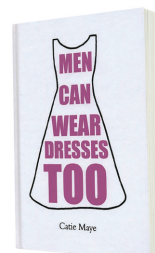
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Blood will tell. But what will it say? There's blood aplenty here, spilled in anger and illness, running in bloodlines — forward and back, for time is fluid in this cat's cradle of a tale. Annabelle Aster bought — was destined to buy — an antique door for her San Francisco Victorian. Now, when Annie exits, she's in a Kansas wheat field, a small cabin in the distance. And a brass letterbox, containing a note dated 1895 from one Elsbeth Grundy, threatens trespassers with her shotgun. Annie replies. A correspondence follows. Mystery piles upon mystery, including the murder of the illusionist who made the door, Annie's parentage, and the flaming angel following her best friend Christian. Misfits past and present find family in this finely polished gem of a novel.

Men Can Wear Dresses Too

Catie Maye
Author House
\$19.95



The author, a British transvestite, draws one into the world of Gary, a regular kid in an ordinary household, and that of the later-named Catie Maye, who, age nine, began wearing his sister's dresses and knickers. The author's story — including success in business, travel abroad, two wives, a daughter, a mistress — is underscored by the necessity to cross-dress. Cinematically, that story is interrupted with detailed statistics drawn from earlier researchers, including Virginia Prince, Richard F. Doctor, and Magnus Hirschfeld, together with personal commentary and quotes of transvestites gathered through research for this volume. Catie Maye is heterosexual, happily married to his second wife, and has written a fascinating, myth-busting book on the topic of men in dresses that belies practically all of the outsider's stereotypes.

Between You and Me: Confessions of a Comma Queen

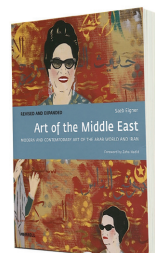
Mary Norris
Norton
\$24.95



For those viscerally affected by the misuse of commas, apostrophes, the mixing of "your" for "you're," and those myriad afflictions to which the English language is heir, Mary Norris brings soothing balm, spiced with satisfyingly sharp remarks for offenders. Norris has toiled more than three decades in the copy department of *The New Yorker*, and knows whereof she speaks. Sunday Book Review's Patricia T. Conner wrote, "Copy editors are a peculiar species...But those at *The New Yorker* are something else entirely, a species nova that mutated into existence in 1925 and would hurl itself off a cliff rather than forsake the dieresis in 'coöperate.'" Norris fulfills that heritage, yet writes a lively prose, combining a memoir, history, and mini-grammar into one short volume. Great read!

Art of the Middle East: Modern and Contemporary Art of the Arab World and Iran


Saeb Eigner
Merrell
\$39.95



This glimpse into the widely varied art of today's Arab world and Iran, works seldom seen in the United States, has been revised and expanded from the 2013 edition, featuring more than 230 artists with nearly 500 color illustrations. Making the images accessible to the Western reader is Eigner's introduction and pages on the Arabic script that often forms an integral part of the artworks. Categories include sacred scripture; literature; music and performance; politics, conflict, and war; history and identity; portraiture and the body; and nature and the land. Malekeh Nayiny uses computer technology to transform photographs from an old family album, infusing them with new meaning, while Ahmed Moustafa's *The Ship* creates a sailing boat on a dark, tossed sea entirely formed from Arabic calligraphy. ■

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2015 Nissan Murano



We love those who win awards.

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We love winners and, sometimes, the winners love us back.

Recently, J.D. Power and Associates announced the winners of their APEAL (Automotive Performance, Execution and Layout ratings) survey for 2015. The survey is conducted with new car buyers to find out their experiences with their purchases within the first 90 days of ownership. The APEAL survey looks at "things gone right" in eight categories of vehicle performance and design: engine/transmission; ride, handling and braking; comfort/convenience; seats; cockpit/instrument panel; heating, ventilation, and cooling; sound system; and styling/exterior. Scores from these categories are compiled and calculated for each segment as an overall snapshot for each brand.

It did not surprise us to find out that the

Top-Rated Midsize SUV for 2015 was the all-new Nissan Murano. It simply looks like a winner, but is it deserving of its early accolades? With this Artic Blue Platinum AWD model at our disposal, we had to find out.

There are two reactions once you see the Murano at first sight. One would be negative, with the other being positive. It is a polarizing design, but one that will grow on you. Nissan took a risk by pushing the envelope of their current design language to sculpt the Murano's new shape. It fits this two-row mid-sized crossover's history, as it has always been a polarizing vehicle. Yet, Nissan's modern design tenets were expanded with deeper scalloping, shaping, and use of chrome accents to dictate key elements of the Murano's exterior.

For example, the "floating roof" is in itself an optical illusion. At the C-pillar, one could not tell where there is a piece of glass between the chrome frames. If you look closely, there is, but only covering half of the pillar. Other clever design tricks include the grille design with its "boomerang" headlamp units with the same shape in the rear. Yet, these three elements were drawn out more than any Murano...or Nissan...before. They provoke the eye to embrace a piece of mobile art that is as practical

as they come.

The doors open wide with huge step-ins for all passengers. The tailgate opens up high and wide as well. In this Platinum trim, the use of chrome is tastefully done as set within the shapes of the body. A set of 19-inch alloy wheels finish off the Murano's look, giving it an accessible, attainable feel even though it looks more expensive than its price tag indicates.

This theme carries over into one of the best interiors ever designed by Nissan. The quality inside of the Murano is so top-notch that one could easily mistake this for an Infiniti. The Platinum model is a prime example, with its brushed silver trim complimenting the exclusive Mocha leather upholstery. The cabin is well laid-out for optimal room for five along with a focused driver's cockpit.

A wider TFT screen dominates the instrument binnacle. The graphics are great with a clear readout for trip, economy, and vehicle functions. The speedometer and tachometer were pushed to the side, but still fully readable by the driver at a glance. Controls are great and tactile to work with. The center stack has an air of excellence with its large touchscreen and excellent climate controls. The screens on the infotainment system are improved with bet-

ter audio readouts and an improved navigation system. NissanConnect also facilitates mobile app use with the touchscreen system. Bose provided nine standard speakers plus two subwoofers for good sound throughout the cabin. Bluetooth connectivity was good, also allowing for streaming from the smartphone, along with USB connectivity both front and rear and the addition of HD Radio.

The best way to describe the seating in the Murano is "cushy." The leather is soft and truly fitting of a more premium vehicle. While comfort was excellent, bolstering could have been better to lock in the driver behind the wheel. Rear seat room is exceptional with excellent headroom and a flat floor. You can seat three average-sized adults in the back seat. Cargo space was large with 39.6 cubic feet available behind the second row.

The power should be a bit familiar. The VQ35 V6 may be the same 3.5-liter version found on many Nissan models. With 260 horsepower available, this engine had no trouble putting 4,017 pounds of all-wheel drive crossover on its back. Nissan's Xtronic continuously variable transmission has certainly improved with better transitions between ratios to handle traf-

fic conditions and in-town driving. This model had a solid all-wheel drive system which should prove useful in inclement weather — and our winters.

The cushiness of the lavish interior was translated onto a smooth riding platform that is relaxing and enjoyable to drive. Road imperfections were managed quite well with absorbent shocks and suspension systems. On the flip side, handling is also on the soft side. With curves, gentle care would have to be taken on them as it will lean and roll a bit at the limit.

On-center feel of the steering was also on the soft side. There was definitely some play in the wheel. Turning and steering action was on point with precise turns accomplished without fail. Brakes were fine with solid stops observed in normal and panic situations. Where the Murano comes into its own is with its active safety features. The Intelligent Cruise Control truly helped in keeping pace with traffic. This Murano also came with Blind Spot Warning, Rear Cross Traffic Alert, and Motion Object Detection, all enhanced with the Around View Monitor, providing a 360-degree view all around the vehicle.

The Murano is a mid-sized, two-row cross-

over. It could mean great efficiency or poor gas mileage; however, the Murano achieved 24.4MPG on average in our care. Not bad for this kind of vehicle.

A front-wheel drive Nissan Murano S is priced from \$29,560. This top-of-the-range Platinum AWD tester came with a sticker price of \$43,955. Though it may seem like it is on the high side for a mainstream two-row mid-sized crossover, it is an excellent value for those looking for something more premium in looks and feel.

Where Nissan needed to drive toward regaining leadership was to create a product that both polarizes and delights. The Murano is the first in a line of these vehicles that will bring people back to the brand in solid numbers. Ultimately, these customers will buy the smaller Rogue, the mid-sized Altima, and compact Sentra sedans. The Murano's role is to attract these customers to the dealerships. In its own right, the Murano states its case by executing with a great design, a sumptuous cabin, solid performance, and the highest quality build possible.

When it is executed at once, that is a sign of a winner. ■



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Privilege vs. Perspective

In the spring of 2008, while still presenting as male, I walked into The Town House Bar in St. Paul for the very first time. Internet searching had suggested that an older, well-connected, and likable transwoman named “Nora” frequented there.

After an hour or so of sitting by myself at a back table, I spotted a taller older woman with white hair who was surrounded by people. I watched as one person, and then another, stopped to pay this woman homage.

That’s Nora, I said to myself.

Eventually, I worked past my introvert roots and approached. “Hi,” I said. “Are you Nora by any chance?”

The woman tilted her head and answered, “Yes. Do I know you?”

I responded that she didn’t but that I had heard of her. “More than one person has said you’re the Mother Superior of transgender people.”

Nora laughed. I asked if we could talk, which led to us sitting in a back room where, for nearly an hour, Nora conducted what amounted to a Trans 101 orientation — about the transgender community, its resources, and the hurdles one needs to overcome in order to transition genders. That one conversation shaped my perspective to this day.

I’ll forever be grateful to Nora for taking the time to care about me, a complete stranger.

By the time this piece goes to press, nearly half a dozen Caitlyn Jenner *I am Cait* episodes will have aired. Understanding that I’ve seen only the first two episodes and that I’m taking a certain risk relative to “staleness,” I’d like to weigh in on one aspect of Ms. Jenner’s life orientation that’s been readily apparent from the first moments of the first show.

That aspect?

Privilege. Rich white male privilege to be exact.

To be clear, as I’ve written before, I view Caitlyn Jenner as the critical catalyst for greater societal understanding and acceptance of trans persons. Thus, what follows isn’t an attack on her — god, no, I both respect and have much in common with her — but is instead an honest calling out of some gaps in Caitlyn’s perspective on the community she’s now leading.

I can talk about Caitlyn’s shortcoming because, as I relate above, I also was quite ignorant about trans folk. Heck, I’m sure many would offer that I still have some gaping holes in my perspective.

The fact that Caitlyn looks darn good for her age doesn’t mean that she’s cleared all the necessary hurdles to achieving true womanhood. Indeed, it’s painfully obvious that one hurdle is the inability to understand that her transwomen sisterhood spans a very wide spectrum ranging from the homeless who engage in survival sex work to the country’s richest female CEO.

Thus, with episode two of *I Am Cait*, we hear Caitlyn admit that until

hosting an on-air “girls party” of various transgender activists and writers, she had never been in the presence of more than one trans person at a time. We then watched her jaw drop as one of the “girls,” actress Candis Cayne, talked about searching for a trans-friendly physician, only to hear that the doctor she saw later publicly stated he didn’t want “any more of those (trans) people” in his waiting room.

Revelations about Caitlyn’s limited perspective continued with her saying that social programs cause people not to work. Since many of those programs (such as free medical care and Social Security Disability Insurance) are all that some transgender persons have, Caitlyn’s comment reflected both ignorance and arrogance. While one can rationalize that Caitlyn’s political/conservative background accounts for this attitude, it’s no excuse for not becoming more familiar with the challenges facing trans people (or, for that matter, lower income-earning persons in general).

What struck me most about Caitlyn was her apparent pre-transition lack of curiosity about transgender persons. It was painfully obvious that she hadn’t even done the most basic of internet searches related to being a part of the GLBT alphabet. Indeed, until being told right in front of the camera, Caitlyn didn’t even know about the Human Rights Campaign and its work on behalf of GLBT people nationally.

Something tells me there’s no Town House Bar anywhere close to Caitlyn’s Malibu estate. Even if such a gathering place for trans people existed, I’m not at all sure that Caitlyn would have frequented it given her ignorance about folks who stand on much lower rungs of the socioeconomic ladder.

Paraphrasing Jennifer Boylan (one of Caitlyn’s new trans friends), “If Caitlyn’s going to be a spokesperson for our community, she’s going to need to understand what it means to be transgender in our society.” I couldn’t agree more.

At one time, I was also ignorant like Caitlyn. Similar to Caitlyn, I lived a very privileged life of country clubs, big houses, fancy cars, and money. Unlike Caitlyn, I lost all of that as a consequence of finally being *me*, a woman named Ellen, something which gave me greater empathy for others who are less fortunate.

Witnessing Caitlyn’s lack of perspective made me appreciate the education that I received by simply being at The Town House on Pumps & Pearls night.

Caitlyn should have found a Nora, too, long before she became my leader. ■

Ellen (Ellie) Krug is the author of Getting to Ellen: A Memoir about Love, Honest and Gender Change (2013). She welcomes your comments at ellenkrugwriter@gmail.com.




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My Divorce

A few days after same-sex marriage became legal nationwide, I got divorced. Or, at least, I tried to get divorced. Turns out divorce isn't nearly as easy as getting married. Or, in my case, civil unionized.

My ex and I decided to get a civil union two years ago, in Michigan. We were going on a trip to Alaska and I was fairly certain one of us would be eaten by a bear. And since her insurance was about to expire, we decided to civil union so she could hop onto mine.

Yep, we were just a couple of hopeless romantics.

Now, mind you, at that point we planned on marrying someday, though the concept was far more appealing to her than to me. I thought marriage was stupid. I've since changed my mind. But we'll save that for another column.

Because we intended to marry after it became legal nationwide, we decided to keep the civil union low-key. We had our civil union in the basement of a courthouse and we didn't invite anyone to the ceremony. Then we went to Alaska and neither of us got eaten by a bear, which, frankly, really made me question the wisdom of our civil union.

Then, earlier this year, we split up. It was as unromantic as our civil union ceremony. We had one big fight, mainly because it would be uncivilized not to, and then agreed that we still liked each other and would remain friends. Because we didn't mingle bank accounts or property, there were no battles over material stuff.

Almost immediately, we ran off in separate directions and fell in love with partners much more suited for us. I reconnected with my first love — a woman I've been in love with for 25 years. (Spoiler alert: this is why I now think that marriage is an awesome idea!)

Best of all, we were both happy that we each found love so easily. It felt so sophisticated. Like we were characters in a Noel Coward play.

So, best breakup ever, right?

Yeah, I thought so, too. Until I remembered that we had to get divorced.

If you've never divorced anyone before, I want you to try this fun exercise: go online and find all the documents you need to execute a self-divorce.

How long did that take you? About 10 hours or so? Are you drinking and very depressed? Well, if not, you should be. I was going through the most happy divorce in history and the process of hunting down all the papers pushed me into the depths of despair.

Then, of course, there were the repeated trips to the Clerk of Court, who takes sadistic pleasure in reporting which documents are missing from

your packet (they seemingly create new ones daily). And sending you home on the fool's mission to find the missing forms.

Finally, you show up at the court with all your paperwork. But wait! There's one final form you have to fill out on the spot. But, of course, the pens they have chained to the counter have run out of ink. All of them!

I turn to a woman who had earlier confided that this was her 12th trip to the clerk's office. She fished around her purse and triumphantly produced a pen.

The clerk, who earlier had watched in delight as I desperately shook each dead pen in an attempt to fill out the final form, scowled at my victory. Defeated, he had no choice but to collect my papers.

As I type this column, I'm celebrating at an outdoor beer garden. I'm thrilled. Not because I'm divorced. That's pretty sad. Not even because I'm now free to be with the love of my life. Although I really am! Mainly, because I'm done with that #\$\$%^@ paperwork.

So, now that we can marry, keep this in mind: marry only for love. Never use it to game the system. The system knows your soul better than any mate you'll ever choose, and it eventually will exact its revenge. ■

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Gen Hyper-Selfie

Coca-Cola was an everyday thing and we ate McDonald's twice a week. We hadn't heard of gluten and didn't eat organic; we weren't green; we weren't medicated. We fought child-killer Freddy Krueger in video games and kept his poster on our bedroom walls. Computers were a school-only thing, thirty minutes, twice a week. We were the last in the era where staying indoors was a punishment, and when making friends meant going outside.

The Millennial, they called us: the last generation that met without cynicism the cliché, "You can be whatever you want to be when you grow up." The grownups told us we'd change the world, that'd we'd make it a better place. And we bore the burden happily.

The freedom afforded to the grownup Millennial unshackled us to raze the walls between silent majorities through social media, giving voice to millions, and dragging our parents kicking and screaming into an addictive second life of digital predators, free music, and crushing insecurity.

As we aged and walked curiously into the open arms of the internet, we moved less, ate more, and blamed our diet. We lamented about getting fat and demanded the replacement of the unhealthy foods of our youth with something "better." Better for us. Better for the environment. And what'd we get? Dollar-menu rations for the poor and whole foods for the wealthy — frailties we hate but implicitly insist on keeping. We put iPads in the hands

of toddlers and lost ourselves to our phones. We correlated social vitality to venue check-ins and pictures online. With our technological prowess we shed light on human indignities worldwide and fueled them on our own, empowering the online anonymous with our most precious information.

Our hipsters ushered in the age of latte-toting, Apple-carrying subversion, but even they weren't enough. Hipsters became too mainstream, too retro-trite, and were usurped by the Normcore. In the breakneck-pace world of the Millennial, we have time and interest for only the extreme, to such an extent that moderation itself is a social taboo; Normcore is suddenly "it."

We are the world's most liberal, most cultured generation, kept informed by Wikipedia and Jon Stewart, with an attention span as long as a "Top 10 Pictures Sears Doesn't Want You to See" piece on BuzzFeed.

We are the hyper-selfied generation of paradox, cultural non sequitur, and ingenuity.

But why?

Why, after dredging through a Dewey Decimal System, cursive-learned, inkjet world would we end up here?

Blame it on what we were told in the classroom, by our parents, and on TV — that we could be anything we wanted to be. And what would you expect from children given skeleton keys to the future in their Tooth Fairy years?

Answer: everything exciting, nothing bor-

ing. A world of extremes.

The optimism and encouragement that reared the Millennial in the '90s unleashed explosive creativity. Coupled with a Click Now, On Demand, instant gratification culture, our decisions are often thoughtlessly immediate — for the good and the bad.

But said optimism and encouragement evades our next in line, Gen Z, of whose youth we're already envious. Gen Z is now only several years away from trend-setting dominance. Born amid the ashes of 9/11, the pains of financial devastation and cyber-bullying, and ignorant to a pre-internet world, Gen Z, perhaps more than any generation before it, has the most comprehensive big-picture view of the world. They are the first generation to grow up with the memories of civilization's harshest realities beset against infinite and immediate knowledge. Gen Z very well may steward us as cynically as the Millennial did innocently, or become history's most measured, thoughtful generation.

Until then, you'll have to live with the generation who, in addition to introducing you to Facebook, readied the world for Caitlyn Jenner and equal marriage, reimagined the internet into a forum for cause, and laid the groundwork for boundless social activism. ■

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